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Developing a Personal Style

Portfolio of Compositions

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Abstract

This portfolio of compositions presents five original works: *Blind Walls, It Felt Like Drawning, Crossings, in F* and *Kresala.* The portfolio is accompanied by a commentary that explains my compositional process.

Through these pieces I have aimed to develop a personal style or compositional voice. While many of these works experiment with timbre texture and rhythm, the main focus of this research project has been on harmony and form. To compose these pieces I have developed a harmonic language that derives from the fusion of spectralism and set theory. In terms of form, I have reflected and experimented with matters such as flow, phrase length and flexibility and cohesiveness.

To my family

I would like to thank Prof. John Pickard for his help and guidance through the project, and for being patient and understanding through all my u-turns and changes of heart.

I would also like to thank Jonathan Scott for his technical support and all my previous composition teachers that have shaped how I think about music today: Dr Robert Fokkens, Dr Louis Johnson and Dr Daniel Bickerton.

Thank you Will Finch and Carmen Ho for being my library buddies, without you this research project would have been completed six months ago. Carmen if it wasn't for you I would probably still think that wasabi is avocado with chilli, and Will I cannot wait to attend the Claudia Gorbman World Tour with you.

I declare that the work in this dissertation was carried out in accordance with the requirements of the University's *Regulations and Code of Practice for Research Degree Programmes* and that it has not been submitted for any other academic award. Except where indicated by specific reference in the text, the work is the candidate's own work. Work done in collaboration with, or with the assistance of, others, is indicated as such. Any views expressed in the dissertation are those of the author.

SIGNED:  DATE: 08/01/18

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Introduction

In the creation of this portfolio of compositions, I have endeavoured to develop my own compositional style and technique. This research project's contribution to knowledge is the resulting compositions, as well as my approach to musical composition, which is reflected in the pieces themselves.

As a young composer, the search for a clear and distinctive compositional voice has been one of my major preoccupations in the 'formative years' of my music career. Nonetheless, there are many parameters that hinder the chances of achieving that goal for the novice composer. Perhaps one of the first obstacles is the compositional technique itself, specifically a lack of knowledge in areas such as harmony, counterpoint, notation or orchestration. Another key obstacle is perhaps the limited knowledge of the repertoire; a young composer in their short life might not have been exposed to enough music to be able to form a fully matured musical taste. Finally, even if the composer possesses a competent technique and a comprehensive knowledge of the repertoire, they must go through an experimental phase in which they experiment with new soundworlds and compositional approaches before making a decision as to how their music should sound.

Reconsidering serialism and classical forms

Most of my previous compositions heavily relied on compositional techniques derived from serialism. To generate pitch material, many of my earlier works are constructed through serial rotations that frequently appear in the music of Boulez,

Stravinsky and, specially, Oliver Knussen.[1] Before I started this project, I wrote three pieces a strong melodic emphasis: *Andante and Allegro, And there was light* and *Baga, Biga, Higa*. All the pitch material in these pieces was generated through Knussen's approach to serial rotations, and applied with various degrees of serial rigor.

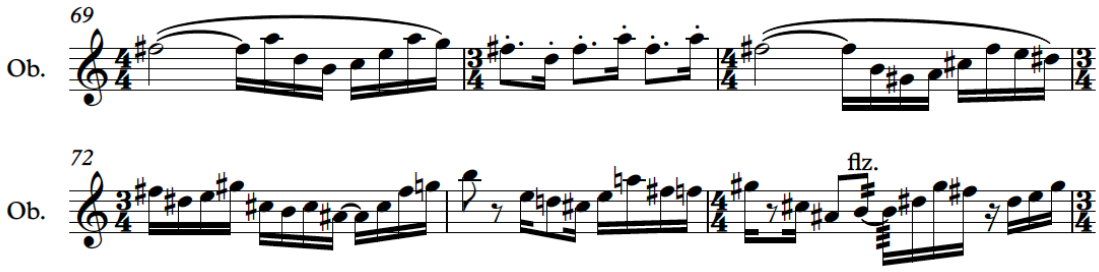

Figure 1. An example of serial rotations in my piece *Andante and Allegro.* The intervals of the original tone row keep rotating to generate new pitch material, but always departing from F# as the starting note of the row to generate a sense of centricity.

Reflecting on my previous practice, I believe that what attracted me to Knussen's approach to serialism was its strong sense of centricity. Nevertheless, after writing these three pieces, I started to consider whether this was a compositional technique I should adhere to or not. While I found this compositional approach useful and an effective tool to generate and organise pitch material, I started questioning whether this musical language was the most appropriate to portray my musical ideas.

Until recently, form has been an element of music that did not seem relevant to me. Texture, rhythm, timbre and harmony have been my main foci as a

[1] Julian Anderson, ' Harmonic Practices in Oliver Knussen's Music since 1988: Part I', *Tempo,* no.221 (2002) pp.2-13

composer. As a result, most of my pieces rely on classical forms. Before embarking on this research project I used to see form as a transparent recipient where to place my musical ideas on texture, timbre, rhythm, harmony or melody; simply put, I did not want form to get in the way of other musical elements. I used to think of classical forms as innocuous and unobtrusive, as the listener is accustomed to them and therefore would not distract her or him from the other elements of music. While I had not previously considered adhering to classical forms to be a problem, I now feel slightly uncomfortable about being strongly attached to them. Throughout this project I have reflected on the subject of form: how do I define form in my music? What role does it play in my compositions? How do I want form to be experienced by the listener?

Finding a harmonic language

As I previously mentioned, towards the beginning of this research project I decided to abandon serial rotations. In the search of a new harmonic soundworld, I came across two schools of thought that, if combined together, could provide me with a solution. These are spectralism and pitch class set theory, including Dmitry Tymoczko's geometrical interpretation of chords and harmony.

The link between my compositional technique and spectralism is somewhat tenuous: my work is not interested in techniques such as ring modulation, combination of tones, the use of a subharmonic spectrum or in the orchestration of harmonic partials. Therefore, I do not consider or assert that my music is spectral, but there are some elements of this artistic movement that have influenced my compositions. One aspect in which my music resonates with the principles of spectral music is in the use of timbre as the root of musical material. Grisey stated

that in his compositional approach 'the material derives from the natural growth of sonority, from the macrostructure and not the other way round. In other words there is no basic material (no melodic cell, no complex of notes or note values)'.[2] While I do not share his belief of completely discarding the use of melodic cells or note values as basic material, I do believe that timbre could be used as a source to generate harmonic material.

In my compositions, I have relied on the natural tuning and harmonic series of each instrument to create the harmonic context of the piece. Inspired by pieces such as *The Wind in High Places* by John Luther Adams, I decided that the resonant harmonic soundworld obtained by generating all pitch material from the natural harmonic series of an instrument was ideal. For example, in my piece *Blind Walls,* all pitch material is derived from the notes that come out from the open strings of the violin, the cello and the double bass. Other pieces, such as *Pian' e Forte 2.0* [3], also rely on the natural tuning of the instruments; in this case, the different instruments of the brass family. The exploitation of this 'natural harmonic series' of each instrument is not new. As Anderson explains in his review of the history of spectral music, there are various composers that previously have relied on the harmonic series, from Rameau in his attempt to relate the natural laws of acoustics to French Baroque harmonic practice, to Hindemith or Messiaen in his interest to compose resonance.[4] Other than the tradition set out by these composers, there are also some psychoacoustic and ethnomusicological arguments that justify why I

[2] François Rose, 'Introduction to the Pitch Organization of French Spectral Music', *Perspectives of New Music,* vol. 34, no.2 (1996) p.8 [accessed via <http://www.jstor.org/stable/833469>, October 2016]

[3] This piece is not part of my composition portfolio but it is included in the appendix.

[4] Julian Anderson, 'A Provisional History of Spectral Music', *Contemporary Music Reviel,* vol.19, part 2 (2000) pp.7-22 [accessed via <hhtps://doi.org/10.1080/07494460000640231>, January 2019]

have opted for the use of the harmonic series or 'natural pitches'[5] as my harmonic source material. In *Tuning, Timbre, Spectrum, Scale,* William Sethares makes clear the overwhelming correlation between the scales and intervals predominant in a musical culture and the tuning and harmonic spectra of the instruments of said musical culture.[6] I find it very fitting to derive the pitch material of my compositions from the tuning and the harmonic spectra of the instruments in the piece. Moreover, through their cross-cultural study of scales, Gill and Purves argue that there is a biological preference for scales and harmonic languages based on the harmonic series.[7] If this is true, this biological inclination is perhaps a contributing factor to my choice of pitch material. At the same time, as a composer, the extent to which I am musically limited by this biological bias is a point to explore.

In their study, Gill and Purves also note that a just intonation system is more 'natural' and preferred by many musical cultures. Many spectralist composers also express a preference for this intonation system. Nevertheless, I have not explored just intonation in my compositions. There are two main reasons driving my decision to not employ just intonation. On the one hand, it can be impractical, especially when dealing with instruments such as the piano. After conducting some psychoacoustical research, Moore et al. discovered that 'a partial can be mistuned by up to about a semitone (6%) relative to a harmonic series and still contribute to the perceived pitch' and that 'tuning variations within a few tens

[5] Through the term 'natural pitch' I refer to the pitches that can be obtained withouth phisically altering the instrument (eg. stoping a string or actioning a valve).
[6] William A. Sethares, *Tuning, Rimbre, Spectrum, Scale* (London: Springer-Verlag, 2005)
[7] Kamraan Z. Gill and Dale Purves, 'A Biological Rationale for Musical Scales', *PLOS ONE*, vol.4, issue 12 (2009) [accessed via <https://doi.org/10.1371/journal.pone.0008144>, January 2019]

of cents changes the sound quality but not the chord's musical identity'. [8] Taking this premise into account, I believe that using an equal temperament is as justifiable as using just intonation since the musical identity of the pitches would not change regardless of the tuning system. Nevertheless, Moore et al.'s research mentions that the choice of tuning system alters the colour or sound quality of a pitch. While I am aware that this is an area worth exploring, I have opted towards the sound quality of the Western art music tradition as I believe that it is more idiomatic of the types of ensembles that appear in my portfolio. In addition, it is worth noting that even some composers once influenced by the spectralist movement, such as Jonathan Harvey and Magnus Lindberg, have also abandoned just intonation.[9]

While I do appreciate that the resonant harmony created by only using these 'natural' pitches, I realised that it would create a rather limited array of harmonic possibilities. It also posed some problems: although brass and string instruments can play various pitches without selecting a different harmonic series by stopping a string or by pressing a valve, woodwind instruments are more limited. While they can potentially play more pitches by changing the embouchure and blowing through the harmonic series of a fixed fingering position, this is not a common technique to produce a variety of pitches. One of the solutions that I came up with to solve these problems is harmonic rendering.[10] Through harmonic

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[8] Brian C. J. Moore et al., 'Thresholds for the detection of inharmonicity in complex tones', *Journal of the Acoustical Society of America*, 77 (1985) 1861-1867, cited in Richard Parncutt and Graham Hair, 'Consonance and dissonance in music theory and psychology: Disentangling dissonant dichotomies', *Journal of Interdisciplinary Music Studies,* vol.5, issue 2 (2011) p.144 [accessed via < http://musicstudies.org/wp-content/uploads/2017/01/Parncutt_JIMS_11050202.pdf>, January 2019]

[9] Anderson, A Provisional History of Spectral Music

[10] Through the rest of this commentary, I will use the term 'harmonic rendering' to the process in which an instrument adopts the natural pitches or harmonic series of a different instrument.

rendering, an instrument can adopt the natural harmonic series or pitches of a different instrument. For example, in this excerpt of *Blind Walls,* the clarinet has adopted the natural pitches of the violin and the piano has taken those from the double bass:

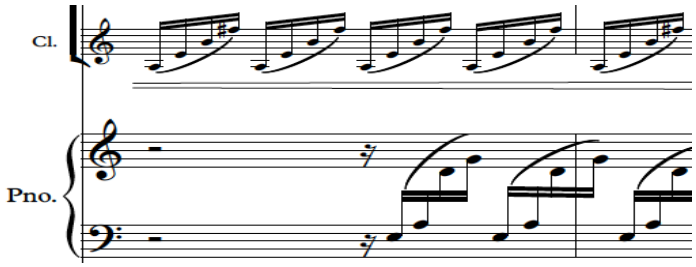

Figure 2. The clarintet (in Bb) performs an arpeggio based on the natural pitches of the violin, while the piano plays the natural pitches of the double bass (two octaves higher).

To expand my harmonic vocabulary beyond the harmonic series, I decided to apply some of the concepts of pitch-class (PC) set theory to my compositional technique. The application of this theory to composition has been explored by composers such as Elliot Carter and Boulez to some extent, but I remain conscious of the creation of this theory as an analytical tool. Although acknowledging the usefulness of PC set theory to help shape a composition, George Perle warns that 'when one defines everything in terms of pitch-class sets […] the concept becomes meaningless'.[11]

There are three main concepts derived from these theories that shape my musical language: complements, transposition and centricity[12]. According to Allen Forte, complements are all the pitches that do not appear in the original set class.

[11] George Perle, *The Listening composer* (Berkeley; London: University of California Press, 1996), p.67

[12] I must mention that when applying these concepts to generate material, I also rely on octave equivalence.

[13] For example, if the original PC set consists of (C,D,E,F,G,A,B), the compliment would be (C#, D#, F#, G#, A#). Forte considers that as complementation is not an isometric transformation, both sets do not preserve a common musical character. Therefore, in my music I have relied on complementary PC sets to create harmonic diversity. The role of the complementary PC set in my music is of a contrasting subordinate harmonic nature, which can be observed in *Kresala*. Moreover, I believe that transitions between complementary sets are rather effective because of the short distance pitches have to move through the PC space to obtain the new set. As a result, this produces efficient voice leading. This process is apparent in my piece *in F* for solo bassoon. The original PC set of this piece is (F, A, C, E♭, G) – the first nine harmonics of F excluding repeated notes. To obtain more pitch material, the first operation that I have realised is finding its compliment, which in this case is (B, C#, D, E, F#, G#, A#). Through this procedure, I am able to access all twelve tones. Nevertheless, I rarely juxtapose both pitch class sets to avoid a twelve-tone harmonic soundworld.

To be able to modulate to further different pitch class series, I relied on transposing the PC space by a tritone. According to Forte, two pitch class sets that are transpositionally related preserve the same musical characteristics [14]. This operation facilitates more modulations and maintains cohesion throughout the piece. The transposition of the PC space not only grants cohesiveness due to its transpositional relatedness, but it also allows strong parsimony between both sets. Following the example of *in F*, (D, E, G#, A#) are maintained in both pitch

[13] Allen Forte, *The Structure of Atonal Music* (New Haven: Yale University Press, 1973)
[14] Ibid.

collections. Moreover, when these two operations are repeated, deriving the compliment and then transposing it, I obtain a closed and cohesive circle:

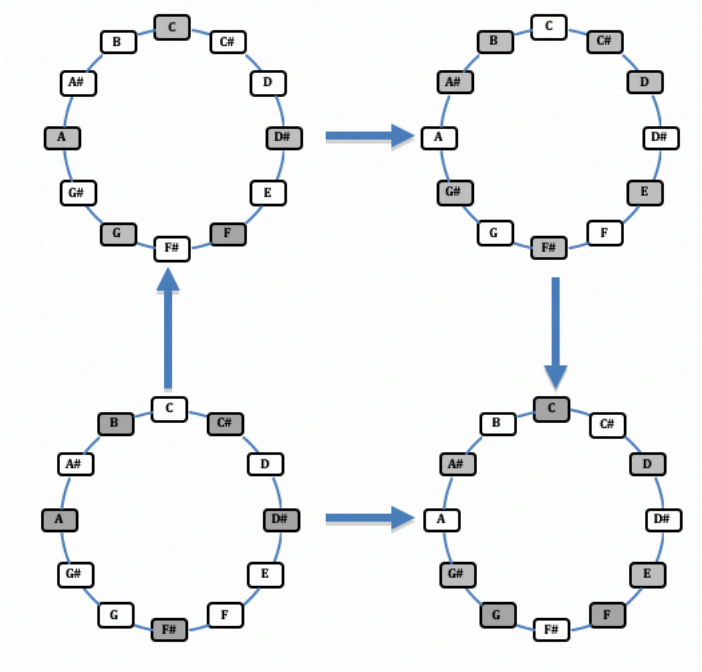

Figure 3. The transformation process through complements and inversions is a closed circle.

After much time spent considering whether I should rely on trusted tonal centres or embrace a pure and strict atonal language, I decided to adopt a model that shifts between both languages and tests its barriers. Firstly, I believe that achieving total atonality, if not impossible, is rather complicated and hard to sustain through a prolonged period of time. Even if a composer manages to avoid causing centricity by presenting each note the exact number of times, a pitch class might establish itself as the pitch centre[15] if it stands out in terms of dynamics,

[15] Through the rest of the commentary I will use the term 'pitch centre' rather than 'tonal centre', as I believe is a more fitting term in post-tonal music.

register, timbre, articulation or length or, in other words, due to its pitch class profile. Secondly, as a composer I believe that centricity is a very useful tool and it would therefore be a waste to rescind of it. However, I think that purely centric music also misses out on the opportunities that atonality offers.

In most of my pieces, I rely on note repetition to create a sense of centricity. This is easy to spot in most of my compositins, like in this excerpt from *Crossings* for trombone and percussion:

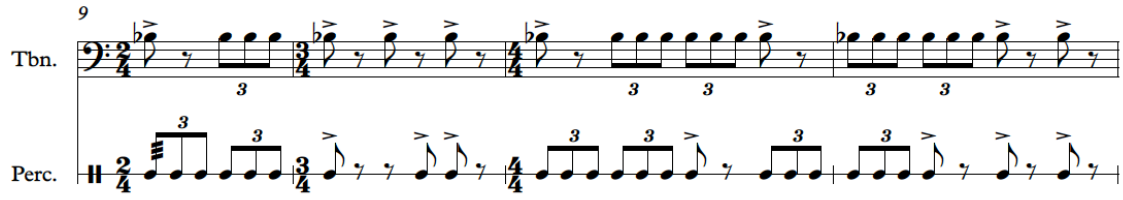

Figure 4. An excerpt from *Crossings* where centricity is created by note repetition.

While I use note repetition and to create centricity, I also rely on them to destroy it, or at least, to tease and confuse the listener. In occasions, I present two or more strongly dissonant pitches stubbornly competing against each other to become the pitch centre of the music.

Another interesting case of the use of centricity in my music appears in *Blind Walls.* In the following excerpt, both the flute and the clarinet play a top E that clearly cuts through the texture. Moreover, that E is reinforced on the double bass, the cello and the piano. While all factors point towards E being the pitch centre of the excerpt, the flute and the clarinet descend through glissandi to an E♭, which aurally presents itself as the pitch centre where the previous E wants to resolve.

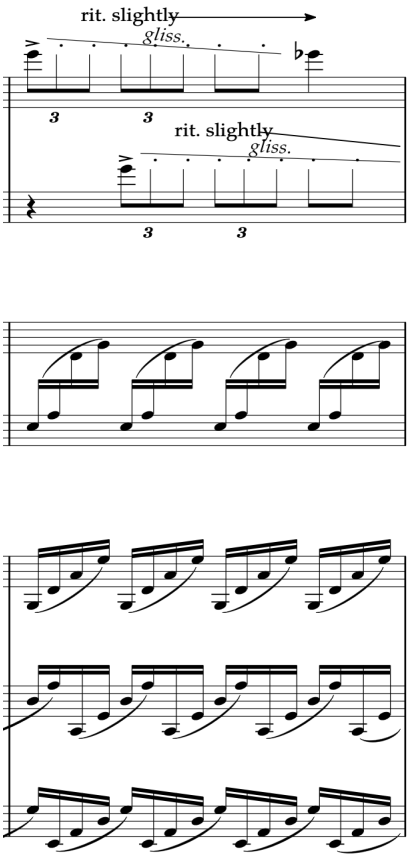

Figure 5. Pitch centre ambiguity in Blind Walls (transposing score).

Finally, due to the limited number of pitch class sets at my disposal, I have also used centricity as a resource to alter their musical centre by emphasising different notes as the pitch centre of the set in different sections of a piece. A clear example of this procedure appears in *in F* for solo bassoon. In the first excerpt, F appears as the pitch centre of the (F, A, C, E♭, G) pitch class set, whereas in the second G establishes itself as the centre. This rotation of pitch centre within a PC set is also largely exploited in *Kresala*.

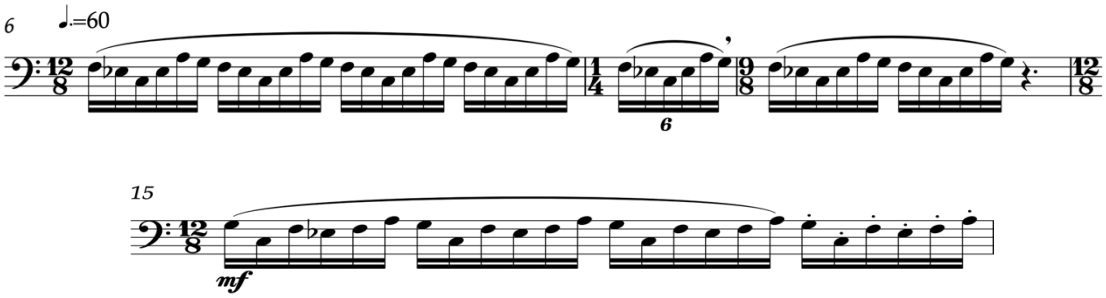

Figure 6. The same pitch class set is presented in both staves but with different pitches presented as the pitch centre.

As I derive most of my pitch material from the harmonic series or the 'natural pitches' of the instruments involved in the pieces, the resulting soundworld can exhude harmonic resonance. To balance this, I had to consider ways of obtaining dissonance in my music. First, I had to evaluate what dissonance is within the context of my music and its role. With the merge of the post-tonal world and the 'emancipation of the dissonance' after Schoenberg, the necessity and the definition of dissonance was cast in doubt.[16] With reference to Allen Forte, 'the terms consonant and dissonant have nothing whatsoever to do with the pleasant or unpleasant quality of a sound. They are technical terms applied to the phenomena of motion'.[17] To an extent, I do agree that this dissonance and consonance generate motion in a piece of music. Nevertheless, Forte fails to fully address what it is that creates a sense of motion. In my compositions, dissonance is created in two ways: as a psychoacoustic phenomenon and as the contrast between 'diatonic' and 'non-diatonic' harmonic elements. In my pieces, I consider the complementary PC sets as 'non-diatonic' or subordinate materials because,

[16] Parncutt and Hair.
[17] Allen Forte, *Tonal Harmony in Concept and Practice* (New York: Holt, Rinehart and Winston, 1962) pp.16-17, cited in Parncutt and Hair

unlike transpositions, they do not preserve the same interval distribution as the source PC set. Resonating with Forte's statement, when these complementary PC sets appear in *Kresala,* they generate a sense of motion and directionality as they upset the rather static harmony around it. As previously mentioned, I also regard dissonance as a psychoacoustic phenomenon that is described by Parncutt and Hair as 'a side-effect of the frequency analysis to which the inner ear subjects all incoming sounds'. They continue explaining that 'Frequencies [less than a few semitones apart] are not easy to separate [and] are associated with roughness'.[18] I believe that this 'roughness', which is present in most of the complementary PC sets of my pieces, also emphasises a sense of motion in my pieces as the listener's ear expects the music to move forwards and resolve the acoustical tension.

When exploring the concept of 'roughness', McDermott et al. discovered that modern listeners that were exposed to dissonant music developed a tolerance to 'roughness', and that 'as their tolerance for roughness increased, roughness was increasingly perceived as timbral, superficial or cosmetic'.[19] Dissonance in my pieces also appears as a cosmetic element with expressive inflections. To generate this expressive 'roughness', I have adopted (equally tempered) quartertones or microtonal inflections in my pieces. To achieve this, I have relied on three different techniques. The first one consists of quartertone pitch bends, normally extended over a glissando. This technique appears in *It Felt Like Drowning* and *Blind Walls.* I believe that these quartertone inflections are highly effective and expressive, as they sharply contrast with the open sonorities that these two pieces contain.

[18] Parncutt and Hair.
[19] Josh H. McDermott et al., 'Individual differences reveal the basis of consonance' *Current Biology*, vol.20, 1035-1041 (2010) in Parncutt and Hair pp.141-142

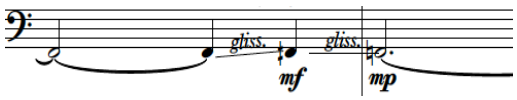

Figure 7. Quartertone pitch bend over a glissando on the trombone in *It Felt Like Drowning.*

Another technique to obtain cosmetic 'roughness' that appears in my pieces is phased glissandi starting from the same note. When these glissandi appear closely one after the other, microtonal dissonances occur in the music. This technique is sometimes presented in combination with pitch bends. Previously in my compositional practice, I used to include clashing glissandi, however I quickly abandoned them. Nevertheless, I decided to revive them when inspired by works such as *LAD* by Julia Wolfe and *Onyx* by Dariusz Przybylski.

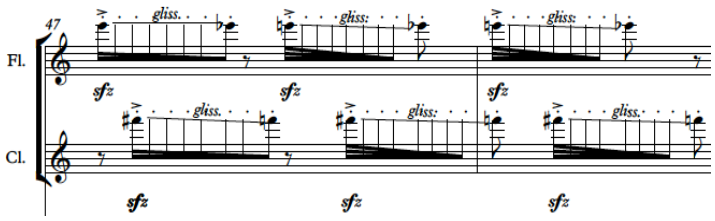

Figure 8. The flute and the Clarinet (in Bb) engage in phased glissandi while they perform semitone pitch bends in *Blind Walls.*

Finally, a third technique that I have employed to achieve this mean is the use of mutes. This resource only appears in the piece *It Felt Like Drowning*. Here, in addition to phased glissandi and quartertone pitch bends, I have relied on the slight microtonal inflections caused by mutes. As this piece contains many held notes in unison, the shift between open and closed position with the plunger mute, which slightly alters the tuning of the trombone, creates harmonic tension and resolution.

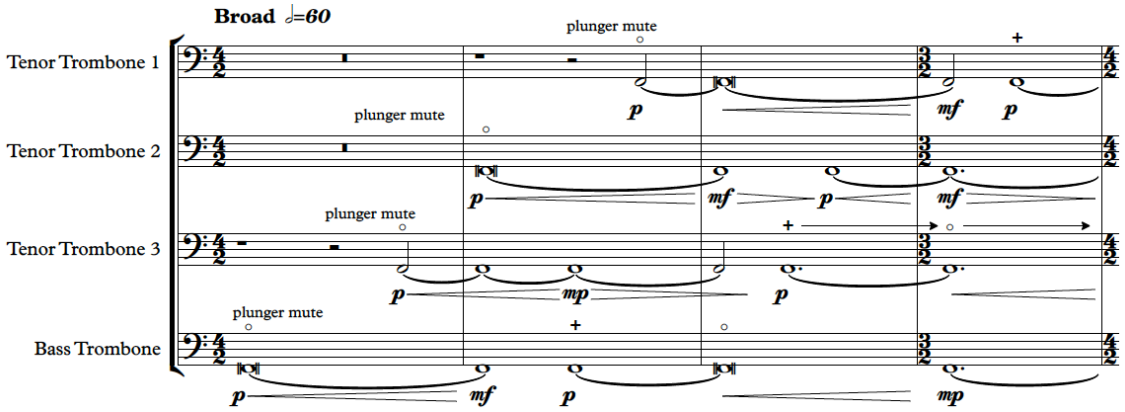

Figure 9. The slight tuning alterations caused by the use of plunger mutes in this unison chorale adds harmonic interest in *It Felt Like Drowning.*

Experimenting with Form

Schoenberg expressed that 'forms are primarily organizations to express ideas in a comprehensible manner'.[20] Historically, the organisation of musical ideas has had a horizontal and a vertical axis. Moreover, the fact that music happens through time is an inevitability that all composers have to navigate. For many, the way in which musical ideas are organised and develop in the linear dimension of time has been a priority. For many composers in the Western musical tradition, especially since the 18th century, this has developed into an organic idea of form where a piece of music experiences the life cycle of an organism; 'it ha[s] to be born, grow, reach a peak in its development to finally decay and die'.[21] In addition, in the quest for unity, coherence and logic, this type of formal conception often relies on thematic development to create a piece (eg. the sonata form). Conversely,

[20] Arnold Schoenberg, *Style and Idea,* ed. by Leonard Stein (Berkeley: University of California Press) p.381

[21] Rafael Junchaya, 'Musical form after the avant-garde revolution: A new approach to composition teaching', *Proceedings of the International Conference Beyond the Centres: Musical Avant-Gardes Since 1950* (Thessaloniki, 2010) [accessed via <https://www.academia.edu/991644/Musical_form_after_the_avant-garde_revolution_A_new_approach_to_composition_teaching>, February 2019] p. 3

many composers from the 20th and 21st century started thinking of form, or structure, in a vertical or static way. Composers such as John Cage or Boulez turned their attention to the structural principles such as algorithms or rules that would dictate the organisation and conception of the piece rather than to its development in time. Consequently, for many of these composers view form as simply 'the resulting display in time of that structure'.[22]

After reflecting on these two perspectives of form, I came to a conclusion: listeners experience music and form linearly regardless of the development or the structural organisation of the piece. To an extent, I now understand form as the negotiation of musical materials within the time continuum. As a result, my pieces explore the perception of that linear experience in terms of flow (and its disruption), phrasal flexibility and stillness. An interest in the perception of time flow in music is not something new; Messiaen famously attempted to 'overcome the unidirectional flow of time'[23] through rhythmic devices. Minimalist composers such as Steve Reich and Philip Glass also played with time perception through their non-teleological compositions.[24] My interest does not reside so much in the 'suspension' of time, although this is something that is partly explored in *Kresala,* but rather in how the listener perceives the organisation and flow of musical materials within it.

[22]Ibid. p.5

[23] Roberto Fabbi, 'Theological Implications of Restrictions in Messiaen's Compositional Processes' in *Messieaen's Language of Mystical Love,* ed. Siglind Bruhn (New York: Garland Publishing, 1998) p.60

[24] Richard A. Lee, 'The interaction of linear and vertical time in minimalist and postminimalist piano music' (unpublished doctoral dissertation, University of Missouri, 2010) [accessed via <https://search.proquest.com/docview/837437514?accountid=14511>, February 2019]

Whilst interested in the concept of flow, when composing the first piece I wrote for this project, *Blind Walls,* I decided to explore Lutosławski's 'chain form'. In this type of form, 'sections don't begin at the same moment in each strand, nor do they end together. In the middle of a section in one strand, a new section begins in the other'.[25] In my piece, I have attempted to achieve a seamless structural flow, where motives and musical ideas come one after another at different times. For example, the arpeggios in the woodwind instruments and the piano appear while the string chorale, which started earlier in the piece, is still going on underneath. Scaping from an organic conception of form, themes or motives are not developed through the piece and are simply presented at different stages of the composition. *It felt like drowning* presents a simillar approach. Here, where the structure is unashamedly ternary, materials from sections that traditionally would have been clearly separated appear simultaneously, with one section starting before the previous is over.

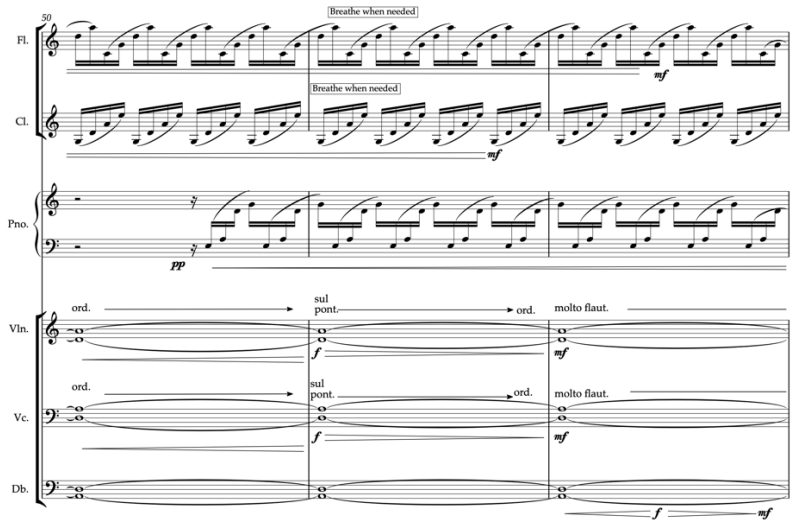

Figure 10. A new arpeggiated section starts while the string chorale continues underneath.

[25] Charles Bodman Rae, 'Lutoslawski's Golden Year', *The Musical Times*, vol. 127, no. 1723 (1986) p.550 [accessed via <http://www.jstor.org/stable/964385>, December 2017]

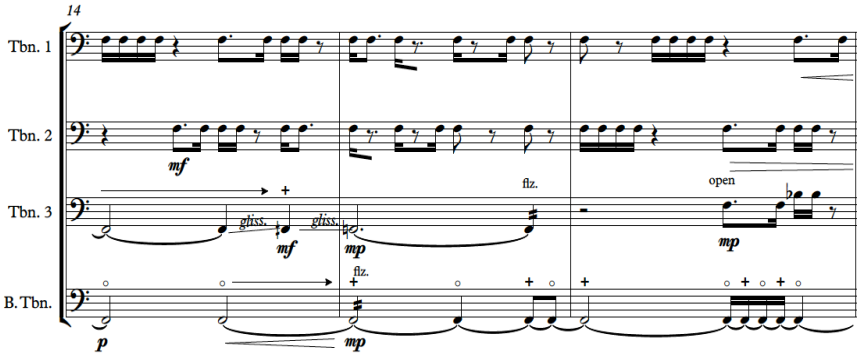

Figure 11. The Morse code motive slowly dominates the texture while the lower voices sustain the unison chorale in *It Felst Like Drowning.*

In terms of form, the focus of my third piece, *Crossings* for trombone and percussion, is phrasal length and flexibility. In this piece, I have experimented with extending and shortening musical phrases within time, as well as with inserting a section of a contrasting phrase into another. The overall form of the piece is a simple and unpretentious ternary structure, but the inner construction of each section demonstrates higher degrees of complexity. The piece starts with the prime five bar phrase, made up of two 4/4 bars, a 3/4 bar, a 2/4 bar and finally another 3/4 bar. This is repeated once to allow the trombone to play through the prime phrase.[26] Nevertheless, the following phrase is stretched as an extra 4/4 bar is added in bar 13. As the piece progresses, new time signatures, specifically 7/8, appear, altering the length of the phrases. The middle section of the piece, figure C, maintains regular length phrases for most of its entirety. Contrastingly, in the third section (figure D to the end), phrases are lengthened and chopped, creating a sense of structural irregularity. In this section, phrasal elements from the middle section are inserted into the prime phrase. Throughout this, on top of creating rhythmic

[26] Throughout this commentary, I will use the term 'prime phrase' to refer to the original and unaltered phrase.

and structural tension, I have tried to create a third section that recapitulates not only the first section but also the middle section.

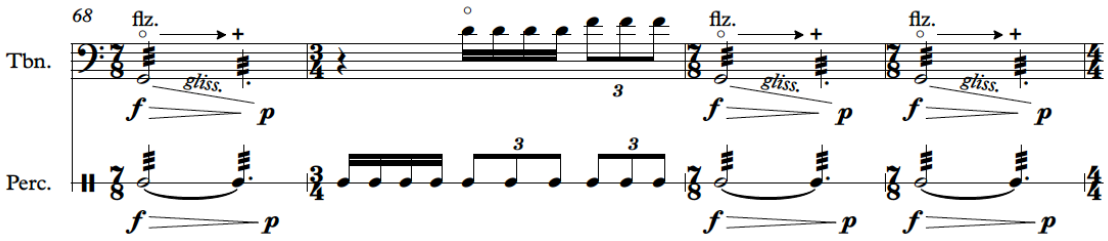

Figure 12. Motives and time signatures from the middle section are inserted into the prime phrase.

Similarly to *Crossings,* my solo bassoon piece *in F* also experiments with phrase length and interchange. Nevertheless, the approach to those techniques in this piece is somewhat different. *In F* is constructed through different musical phrases that vary in length each time that they are presented and through isolated musical gestures that, likewise, are also lengthened and shortened. However, different phrases and motives violently interrupt each other in this piece to create a disruption in flow. After having written two pieces in which I was concerned with structural flow, *Blind Walls* and *It Felt Like Drowning,* I decided to experiment with the opposite effect in *in F.*

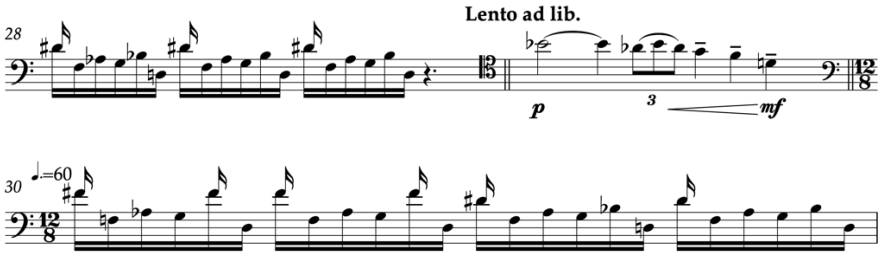

Figure 13. In bar 29, a segment from a previous phrase interrupts the flowing semiquaver pattern.

While in these last four pieces I have mainly experimented with internal form and structure, with *Sonata Pian' e Forte 2.0* I decided to explore the vertical conception of form. The resulting piece, whose structure was dictated by a rhythmic motive drawn from Giovanni Gabrieli's *Sonata Pian' e Forte* (1597), was not successful and musically somewhat awkward.

Like in pieces such as *Blind Walls*, I also explore flow (and disruption) of thematic material in *Kresala* and, therefore, the influence of Lutosławski's 'chain form' can be appreciated. Moreover, in this piece I explore the notion of stillness within the linear experience of time and form. To achieve this, the piece starts at a very slow tempo with fairly long note values. As the counterpoint in the string section becomes more complex, the sense of a downbeat mostly disappears, hiding the main indicator of time to the listeners' ears. There are also moments in the piece where bare, long chords are held, cancelling-out any perception of tempo until the chord is rearticulated or there is an instrumental entry.

The Pieces

Blind Walls, for mixed sextet (flute, clarinet, piano, violin, cello and double bass)

Blind Walls was composed for a postgraduate composition workshop with Ensemble Variances at the University of Bristol in January 2017. This is the first piece that I completed for my research project, and perhaps also one of the most ambitious. While in this piece I explore new approaches to harmony and form, I feel that it also represents itself as a bridge between my older compositions and the ones written for this project due to its use of texture.

While harmony and form have been the two main topics of this commentary, texture plays a big role in this piece. (Post)minimalist textures dominate most of the piece, inspired by composers such as Julia Wolfe and John Luther Adams. In this piece, there is also a section in which I explore Schoenberg's and Webern's *klangfarbenmelodie*, George Crumb's *seagull effect* and, most importantly, Georg Friedrich Haas' use of texture in his String Quartet no.2 (1998). Rather than compartmentalising these textures, I have juxtaposed them, creating strong and robust textural walls.

It Felt Like Drowning, for trombone quartet

It Felt Like Drowning is the second piece I wrote during the project. I composed this piece as an entry for the *Life of Breath Project* Composition Competition. Fortunately, it was selected as the winning piece and it was premiered by Bones Apart on the 28th of April 2017.

It Felt Like Drowning aims to evoke the breathlessness, anxiety and fear that the victims of domestic violence abuse suffer, as well as the oppressive silence they live in. With that in mind, I included the use of mutes, a lack of breathing space for the performers and a transcription of the word 'breathe' in Morse code as the main rhythmic motive – an idea that I drew from Jóhann Jóhannsson's original score to *Arrival* (2016). Moreover, to perform the cross-harmonic slurs, the performers need to fight the instrument with their breath so to break the harmonic resistance that the trombone naturally imposes.

Crossings, for trombone and percussion

This piece was commissioned by Spanish trombonist Víctor de Andrés Mutilva for a concert series of trombone and percussion music. Unfortunately, the project is currently on hold due to lack of funding and the piece has not been premiered yet.

On top of the formal experimentation previously explained in the commentary, the focus of this piece was on timbre. While exploring the percussion repertoire as preparation to composing this piece, I stumbled upon a piece called *A Man With a Gun Lives Here* by Steve Snowden. I found the way Snowden used the bass drum very interesting, and also it brought to my attention how the timbre of a super rub mallet dragged across the skin of the drum is somewhat similar to the timbre of a trombone flutter tonguing with a plunger mute. With this inspiration, I decided to write a piece in which the trombone and the percussion instruments try to imitate each other in timbre by, for example, alternating snare drum rolls with open flutter tongued notes on the trombone. Moreover, towards the end of the piece, by placing marbles on top of the bass drum skin, the latter aims to imitate the timbre of the snare drum.

in F, for solo bassoon

For many years now I wanted to compose a piece for solo bassoon as I am particularly fond of this woodwind instrument. Having written for solo instruments before, I greatly enjoy exploiting all the possibilities that it provides and exploring this extremely exposed texture.

The source material of this piece is the harmonics of the note F – the pitch that naturally comes out from the bassoon. The process of the construction of the structure of the piece has previously explained, and so has how I have generated all pitch material. In this piece, one of the main foci is the exploration of the melodic possibilities of my harmonic and pitch-generating model. While overall I am rather convinced with the result, I believe that when this model is only exploited melodically the resulting soundworld comes across as modal. After writing this piece I realised that more complex textures are needed for my harmonic soundworld to come across.

Finally, *in F* reveals various and diverse musical influences such as excerpts from Stravinsky's *The Rite of Spring*, Luciano Berio's *Sequenza XII* and even Bach.

<u>*Kresala,* for Symphony Orchestra</u>

Kresala, alongside *It felt like drowning,* is an oddity within my 'concert music' compositions due to its programmatic conception. As a film composer and orchestral brass player accustomed to performing Romantic repertoire, I tend to associate symphonic pieces to programme music. As a result, I wrote *Kresala* with the big tone poems of the 19th and early 20th century in mind.

Kresala is a difficult-to-translate word in Basque that refers to the sea salt marks that waves leave in the sand when they recede. It also signifies the moment when someone first smells the sea when coming from an inland valley. In short, it is a highly poetic word that symbolises the point where land and sea meet. Through my orchestration, I have attempted to recreate a musical representation of the word. To achieve that, I have heavily relied on timbre. In this piece, I have

played with timbral imitation and blend. For example, the first entry of the flutes is preceded by the violins playing the main theme *molto flautando* and in the same register (bb. 38-61), the bowed percussion blends with the harmonics in the strings (bb. 5-43) and lower brass entries are masked by *sforzandi* in the lower strings (bb. 108-111). At times, the opposite effect is desired to create timbral contrast (eg. trumpet fanfare in b.170).

Harmonically, the piece obtains its prime PC set from the natural pitches of the open strings across the string section (C, D, E, G, A), obtaining a pentatonic scale that is often extended by the additional pitches generated by the natural harmonics in the strings. The subordinate PC set is the compliment of the pentatonic scale, which as previously explained, is a driving force of motion in this piece. Structuraly, the piece follows the 'chain form' that pieces like *Blind Walls* or *It felt like drowning* explore. This is then replicated to a microstructural level; both the main theme, countersubject and ornamental flourishes enter at different points in time in different voices within the same material block. As a result of this cannonic entrances, the piece has a rather polyphonic texture.

When composing this piece, I was highly influenced by the orchestrations of American composer John Adams. On top of that, John Luther Adams' *Become Ocean* (2014) has also had a considerable impact in the compostition of this piece.

Conclusion

Through this portfolio of compositions I have attempted to develop a personal style or approach to musical composition. Reflecting on this year long process, I can affirm that my compositional practice has been transformed. While I

have maintained elements of my previous compositional style such as the use of texture and timbre, some aspects of my musical language have completely changed, especially my use of form and harmony.

After completing this research project, I believe that I have found a solution to one of the questions that riddled me the most: what should my harmonic soundworld be and how should I generate pitch material? The combination of spectralism with set class theory has provided me with the tools to achieve the resonant and cohesive harmonic language that I was looking for. Nevertheless, in the future, I shall develop this model further and rethink how the different pitch class sets should interact.

Another element of music that I was keen to explore through this project was form. I have reflected on what form means in my music and I have started exploring and playing with the perception of the linear experience of time and how musical materials negotiate it. I feel that this is an area that I will continue exploring and developing in my future practice.

Finally, what I have gained the most from embarking on this research project is reflecting on my practice and what I want my music to sound like. Previously, I would create pieces by adopting techniques of composers whose music I enjoy without really reflecting on why I was using that specific technique or how it fits into my overall practice. Admittedly, while the pieces in this portfolio might not fully represent what my personal style is and will be, they have helped me to reflect and experiment and, therefore, to take the reigns of my own compositional voice.

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BLIND WALLS

for mixed sextet

ELAN HIGUERAS

INSTRUMENTATION

Flute

Clarinet in Bb

Piano

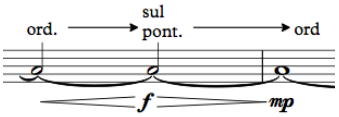
Violin

Cello

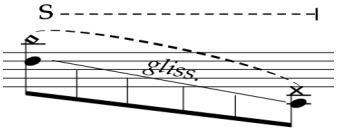
Double Bass

PERFORMANCE NOTES

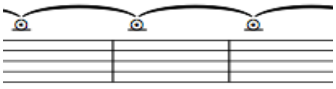
String players should play on open strings (except when pitches that do not correspond to them appear). All harmonics are natural harmonics.



Transition to a new bow position or bowing technique



Seagull effect: Set the fingers in a random artificial harmonic position close to the bridge. Gliss down the string keeping the fingers in a parallel position.



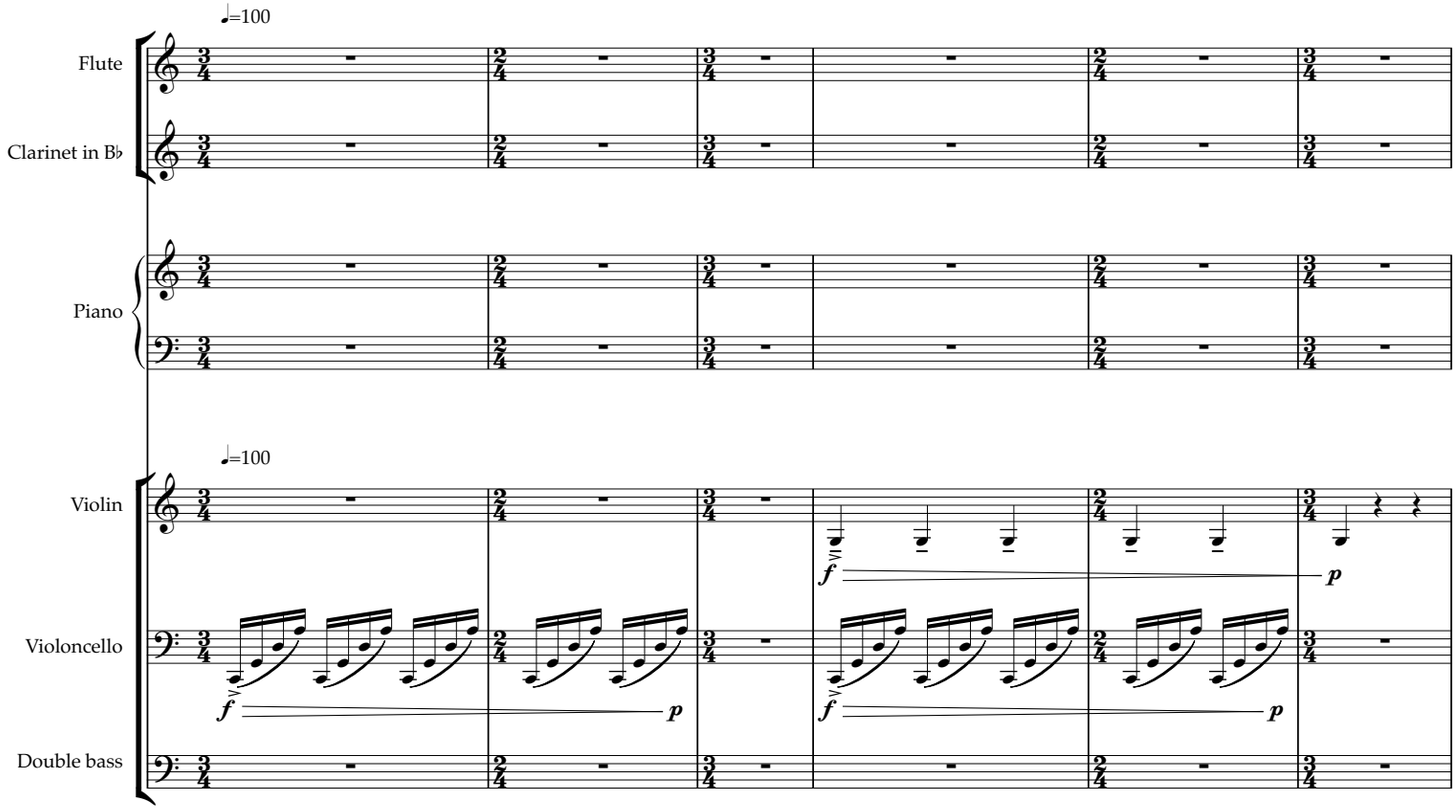
Rauschen (air noise): Put the finger down for the indicated pitch and slightly mute the string with the rest of the hand. Use light bow pressure.

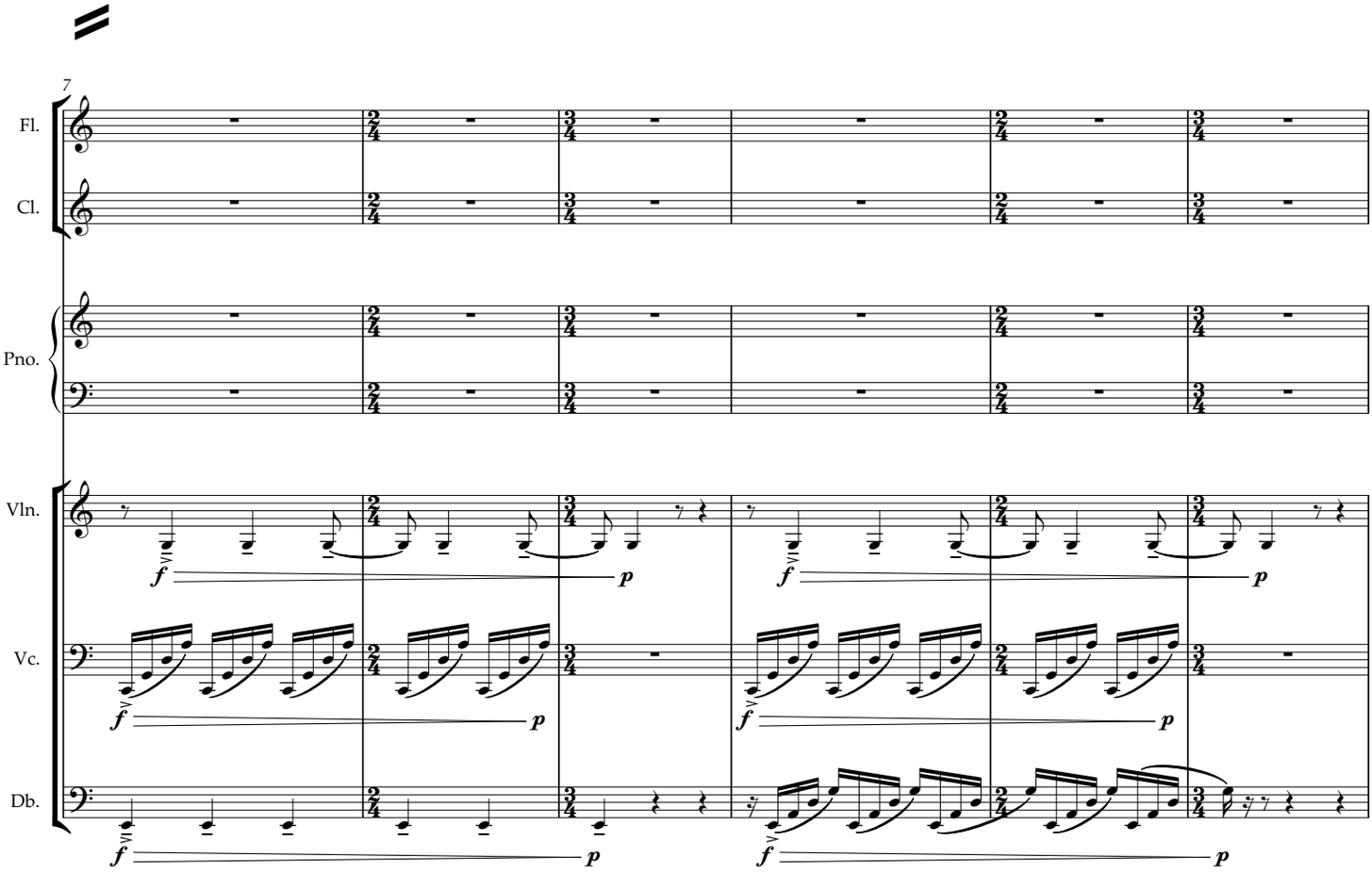
SCORE in C

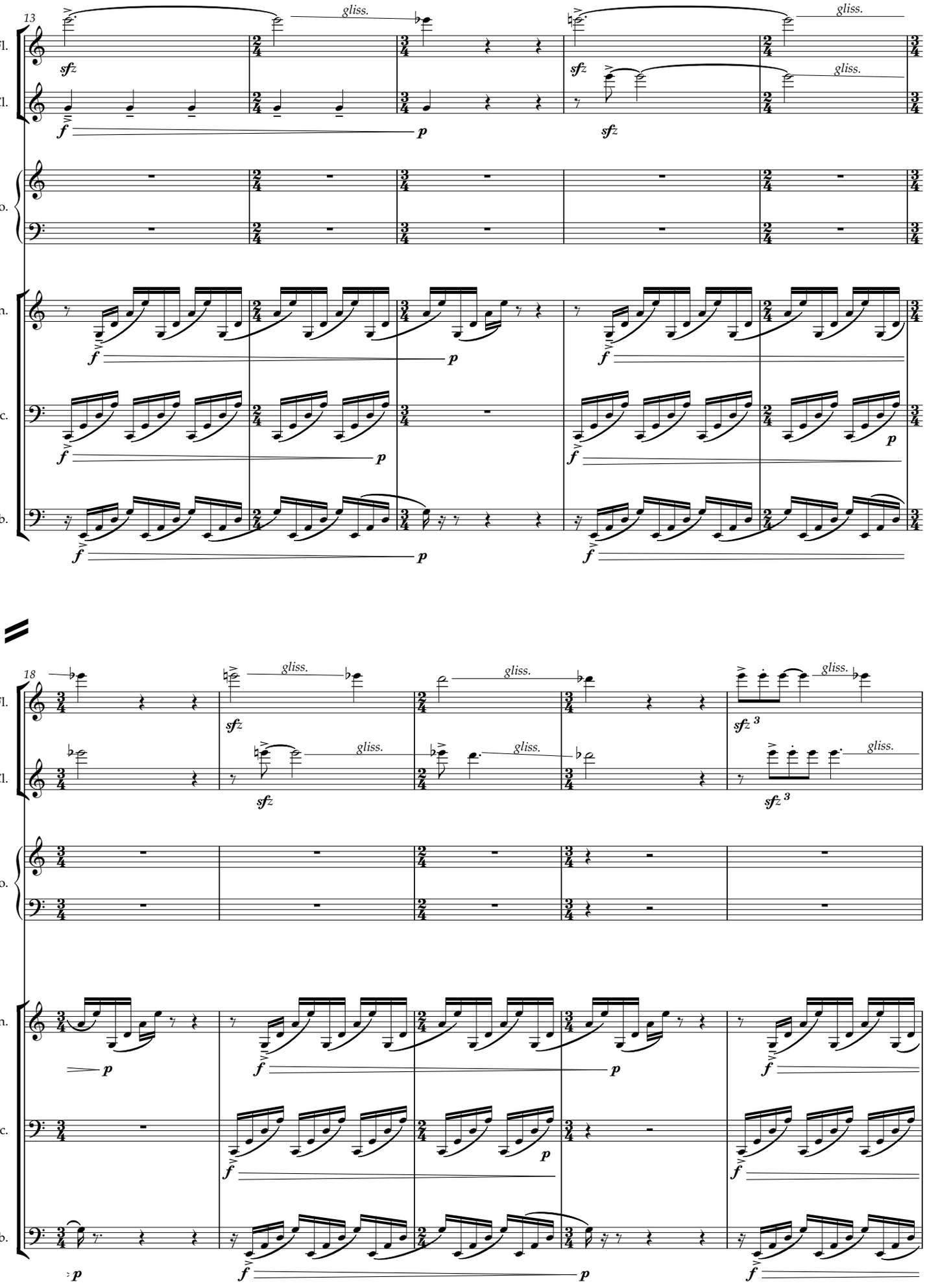
Blind Walls

for mixed sextet

Elan Higueras



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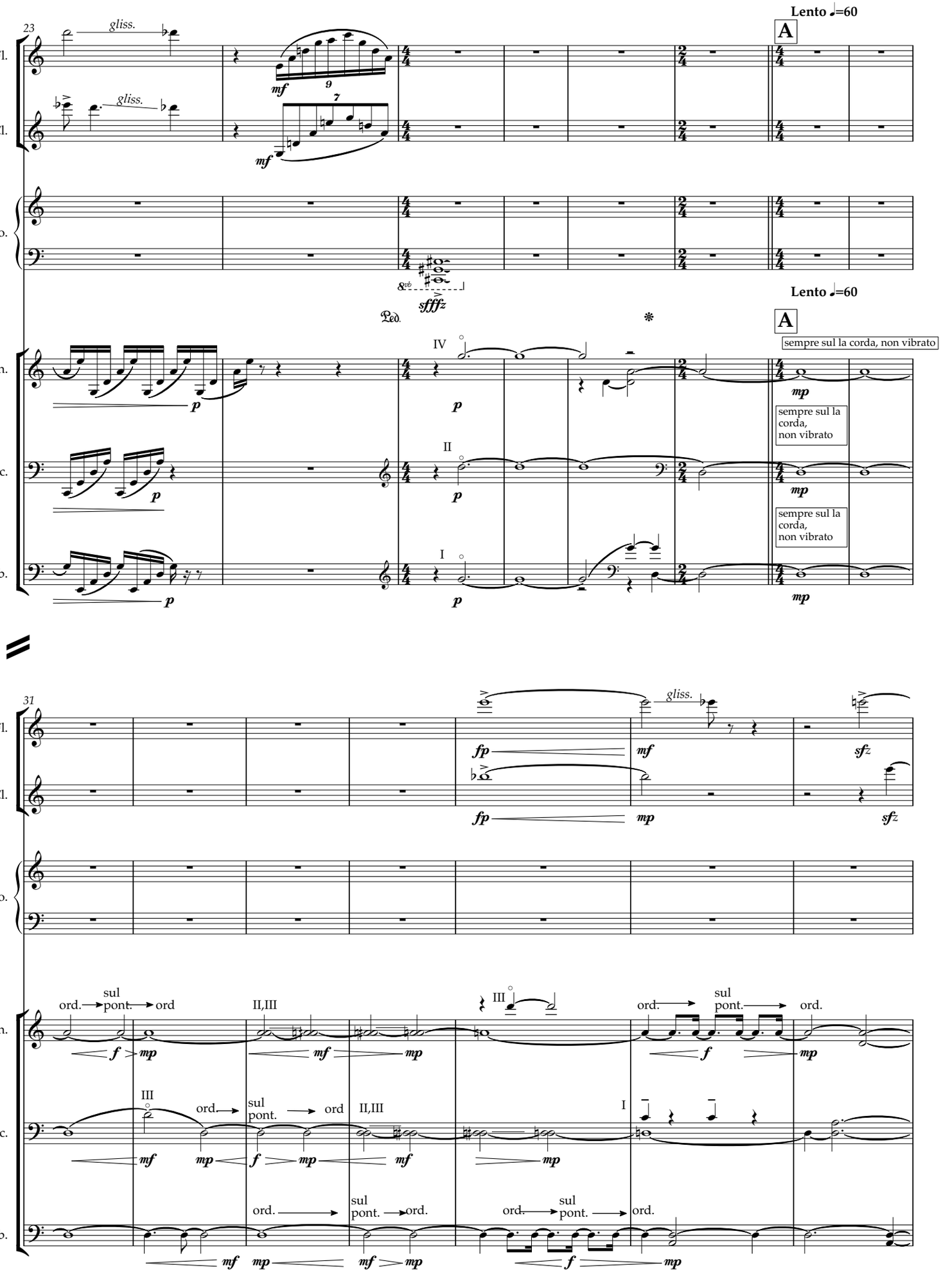
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31
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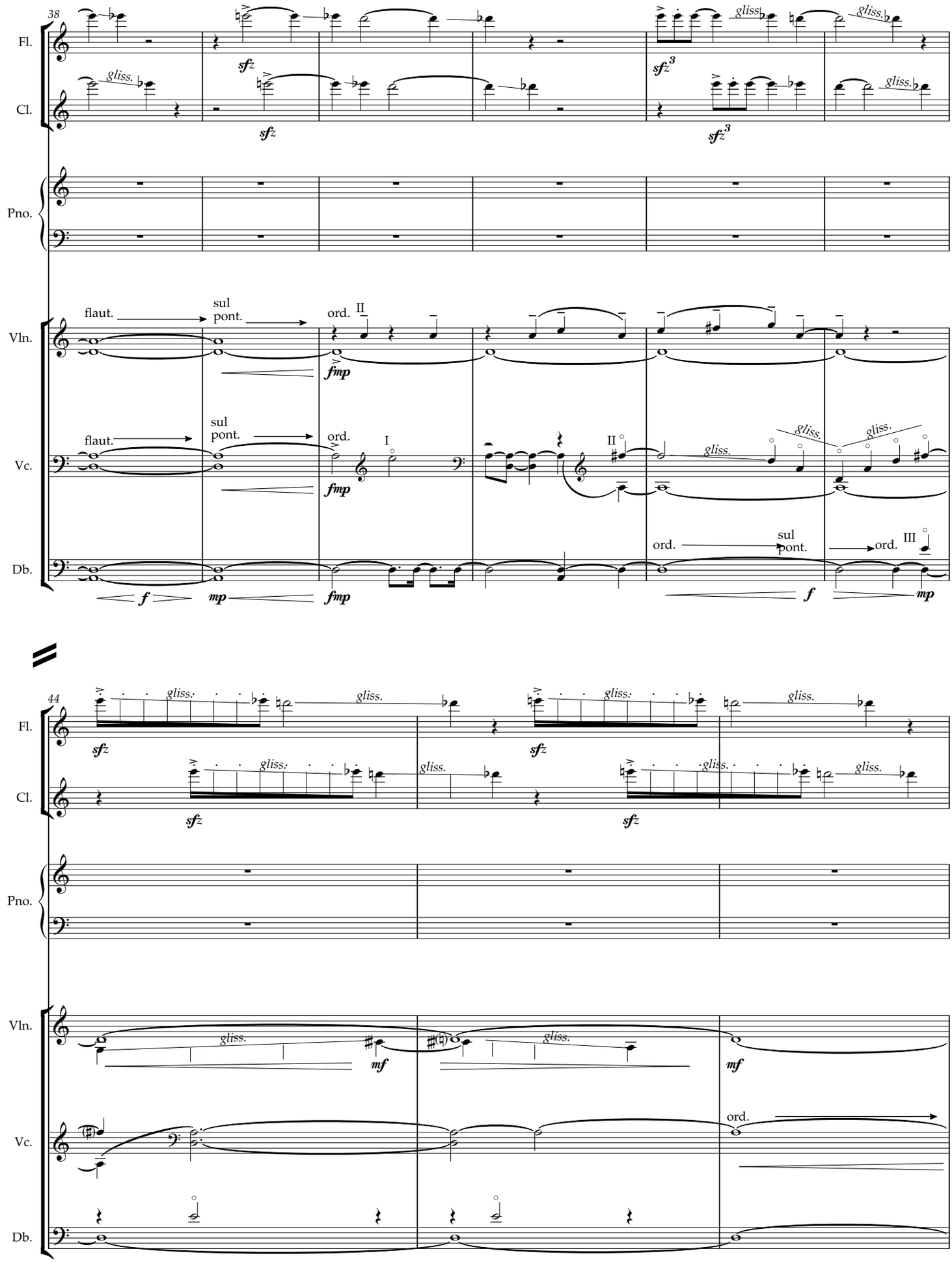
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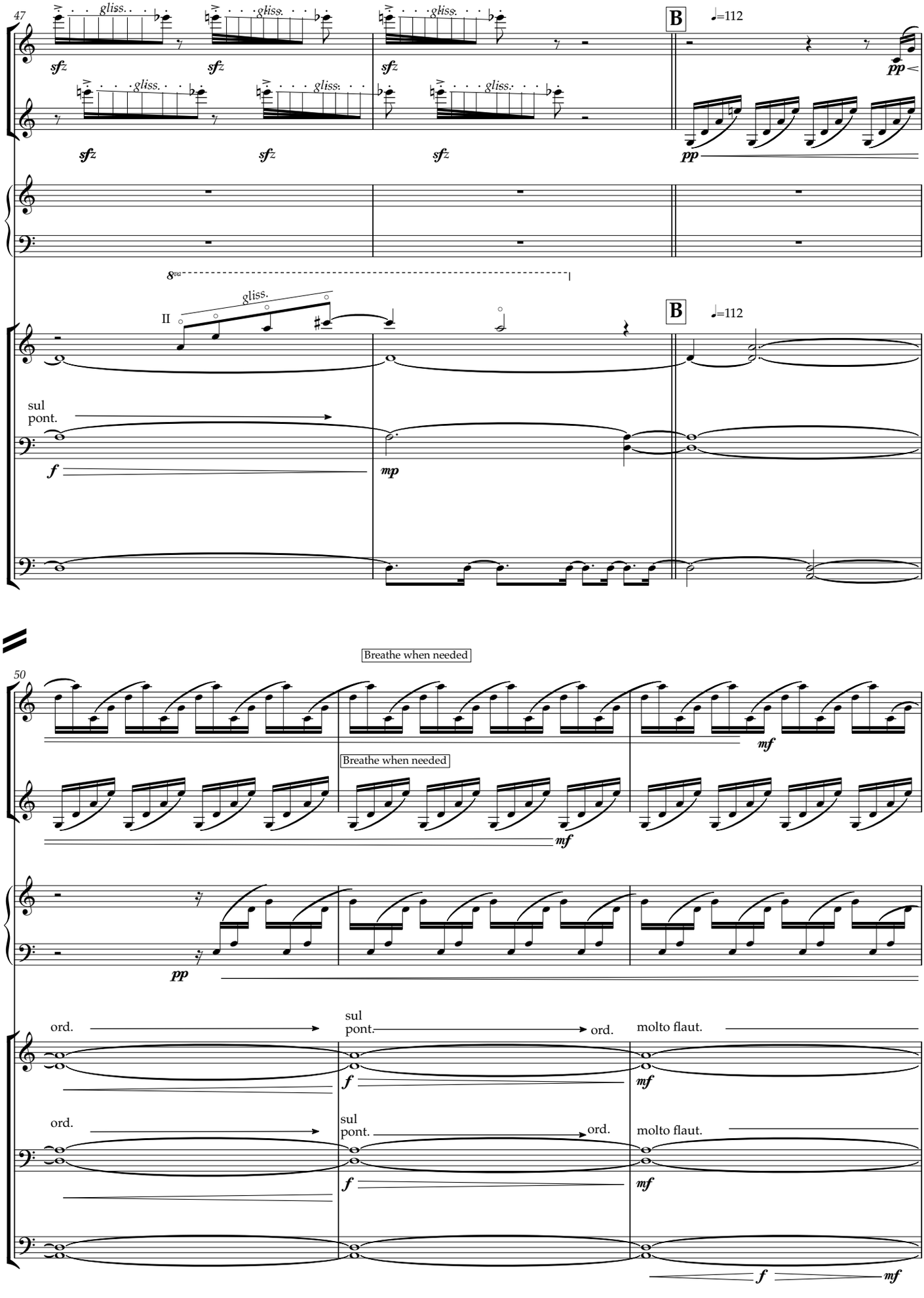
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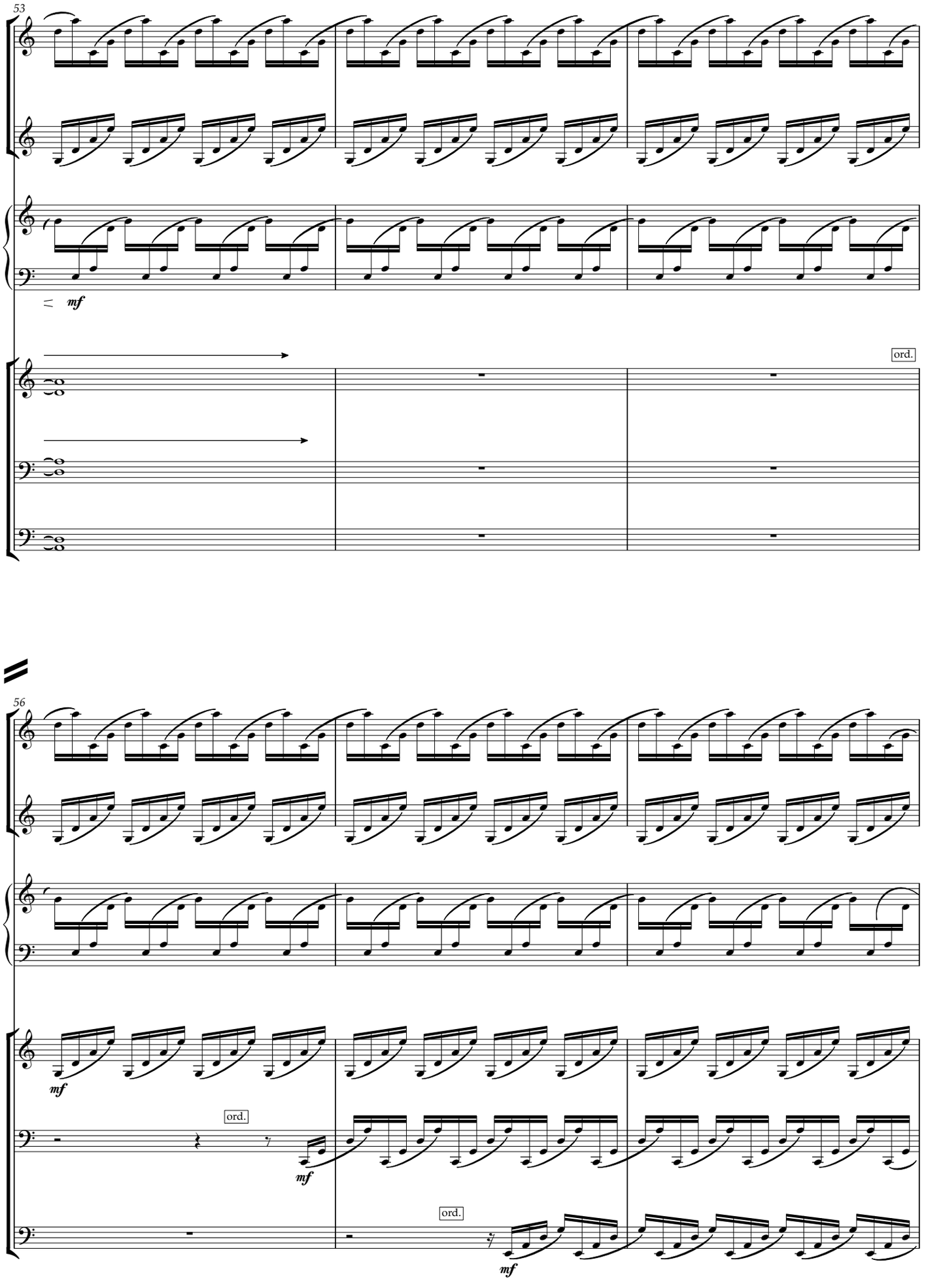
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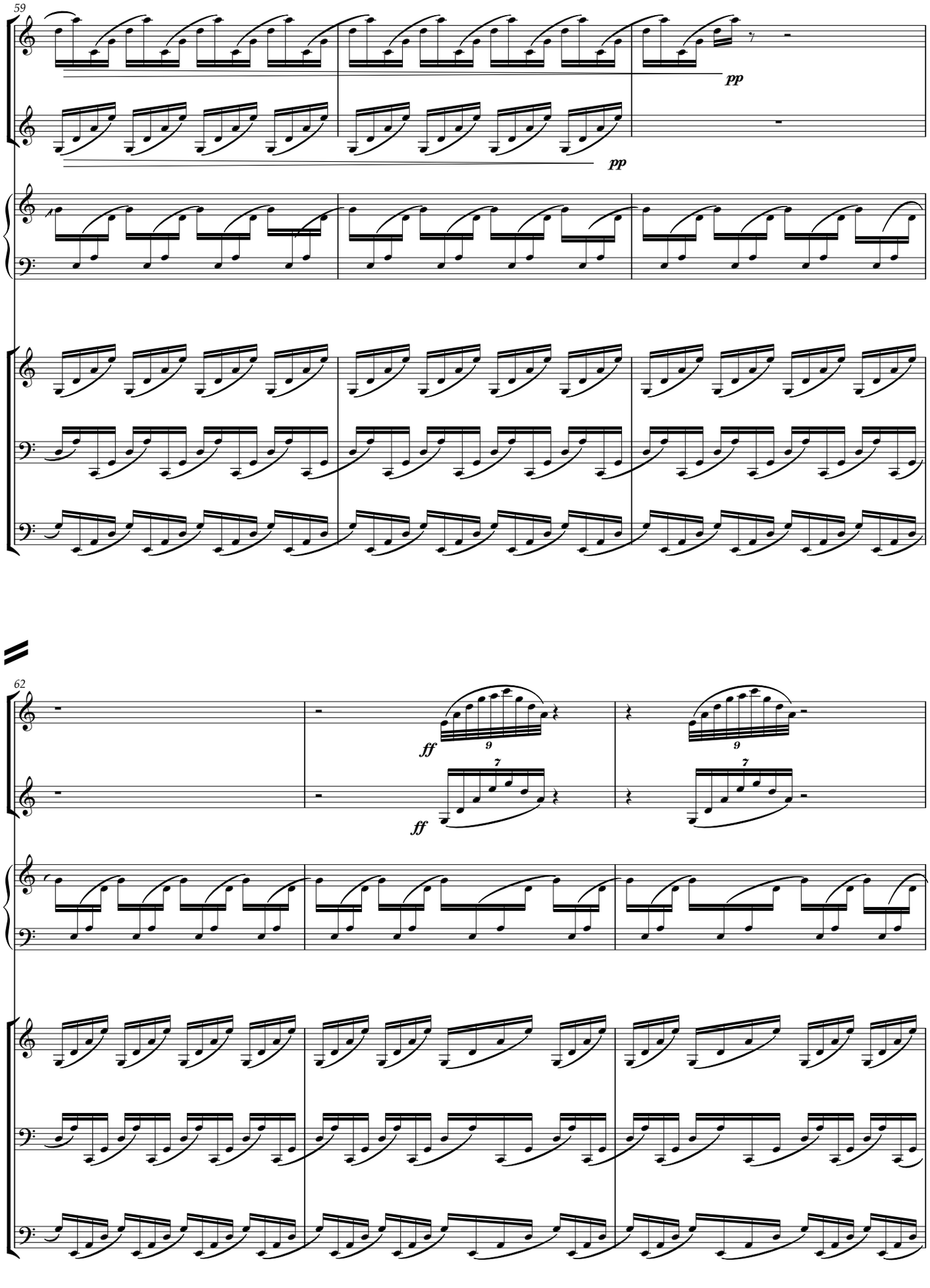
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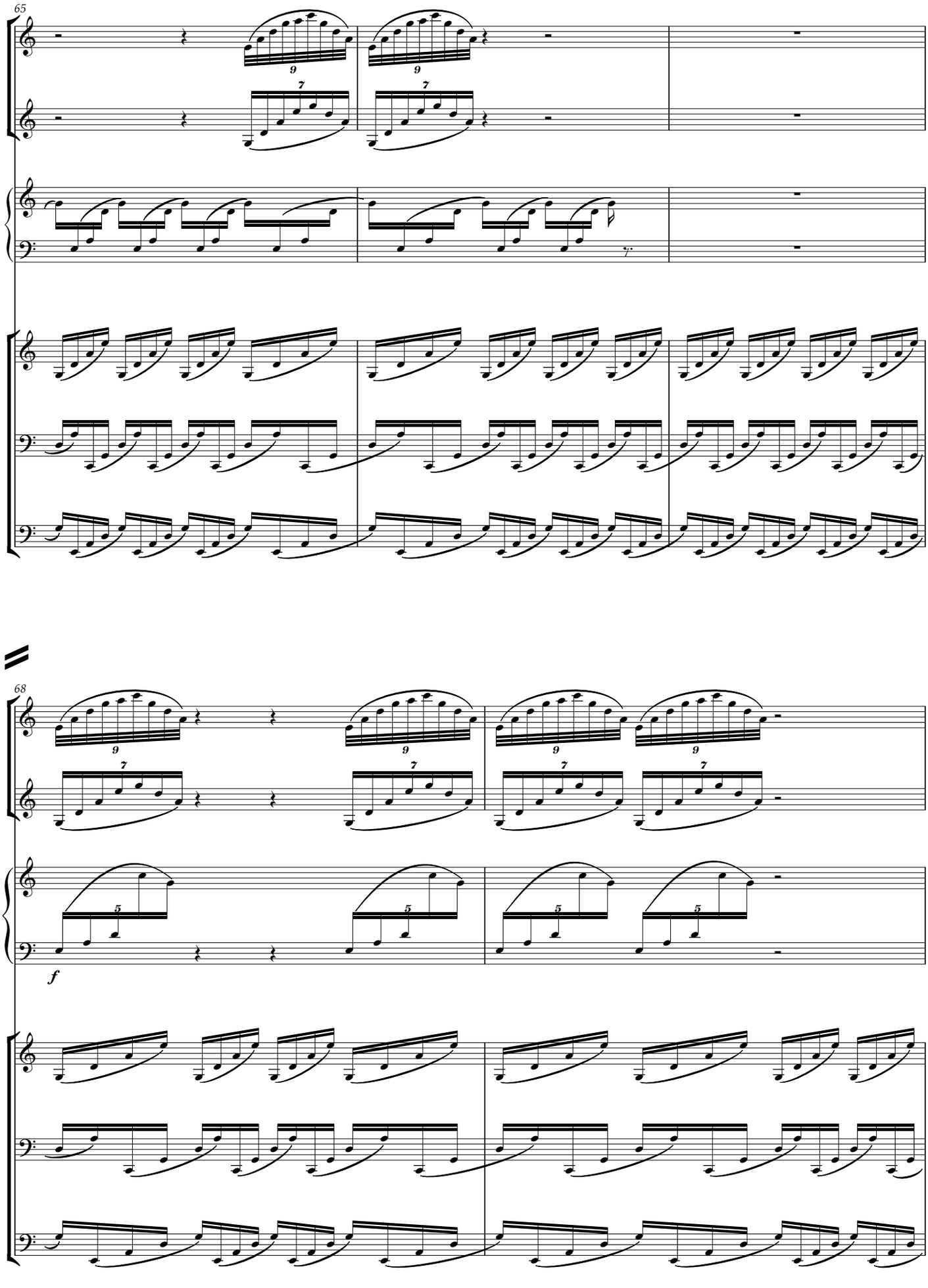
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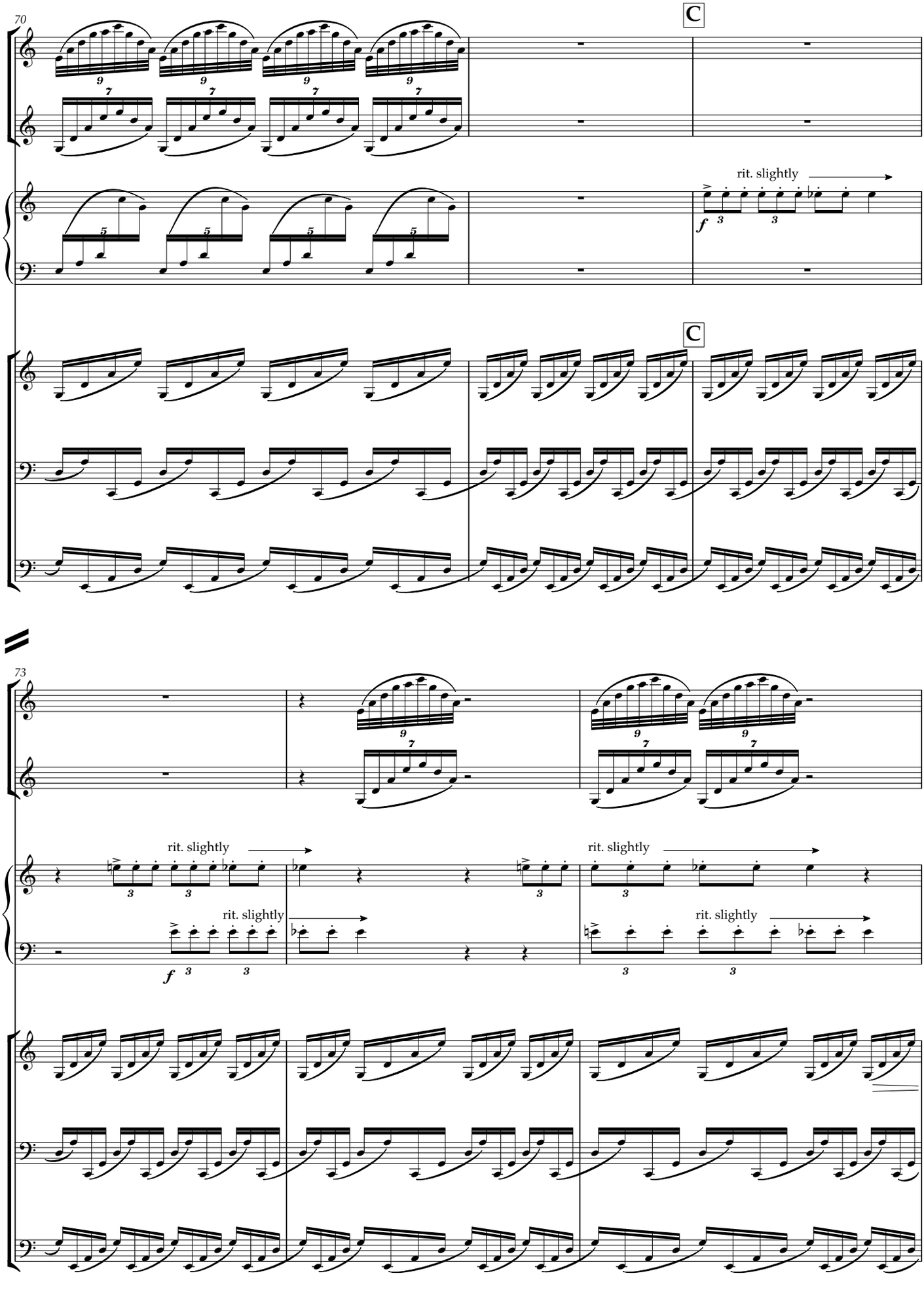
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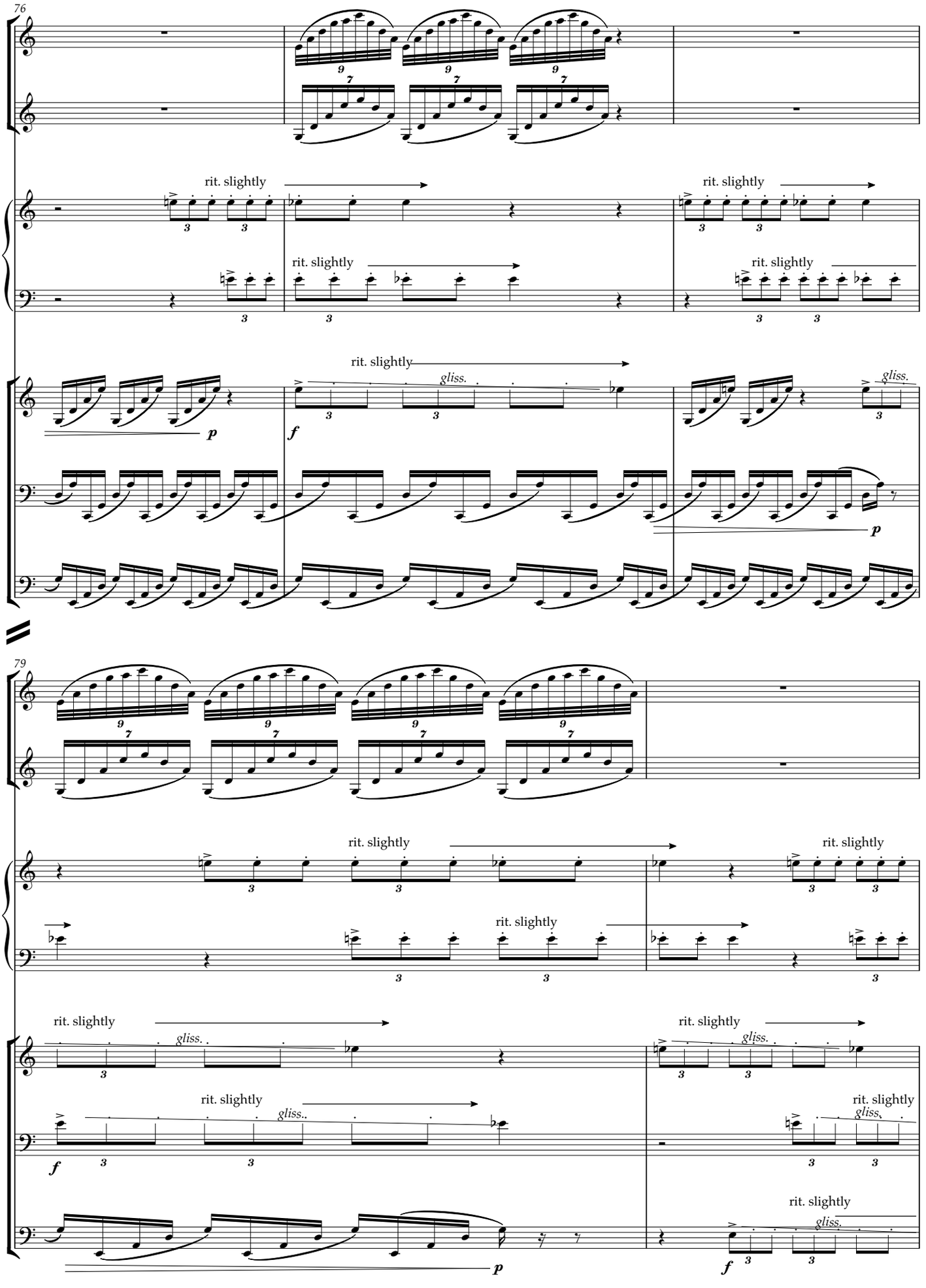
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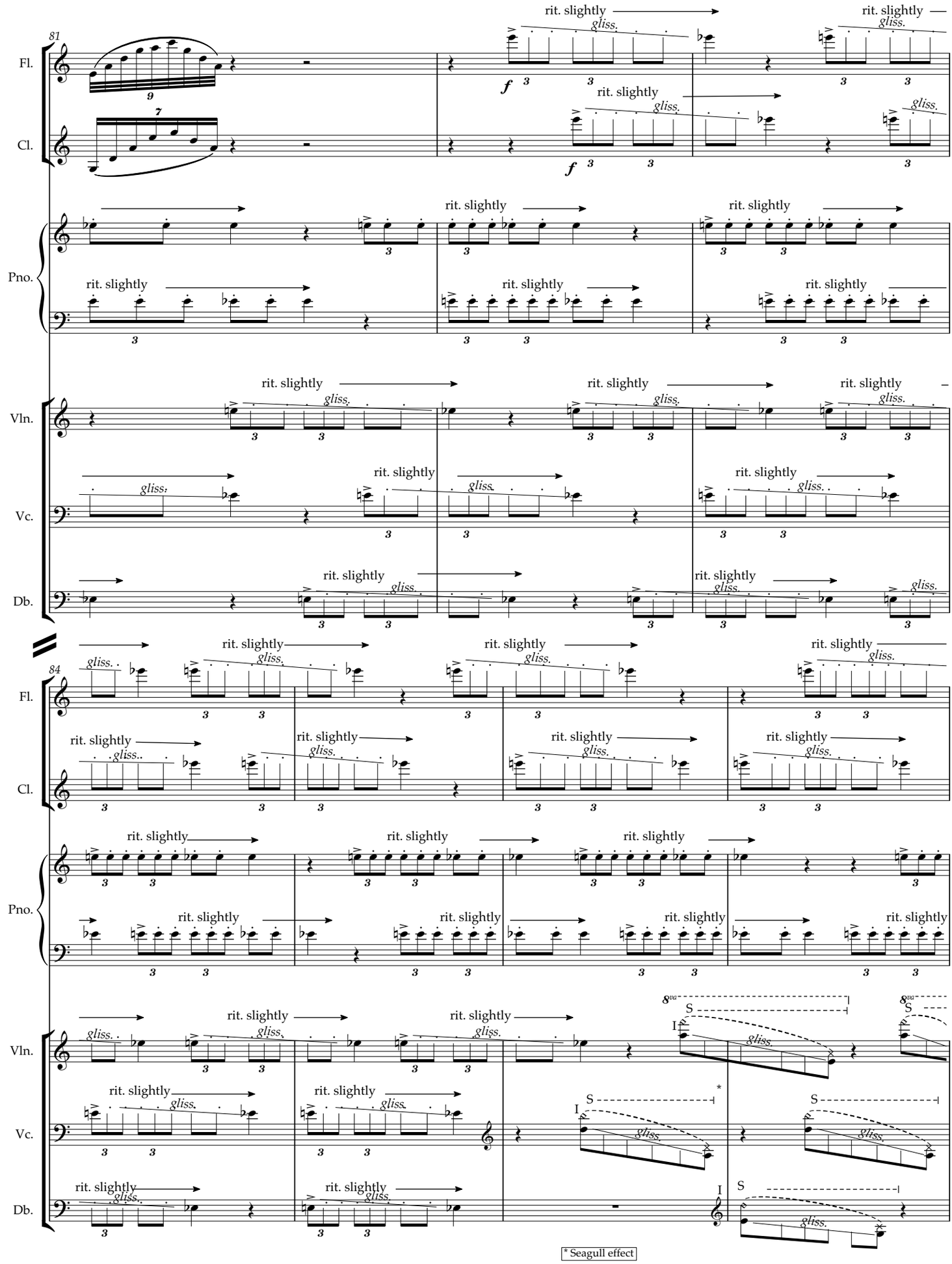
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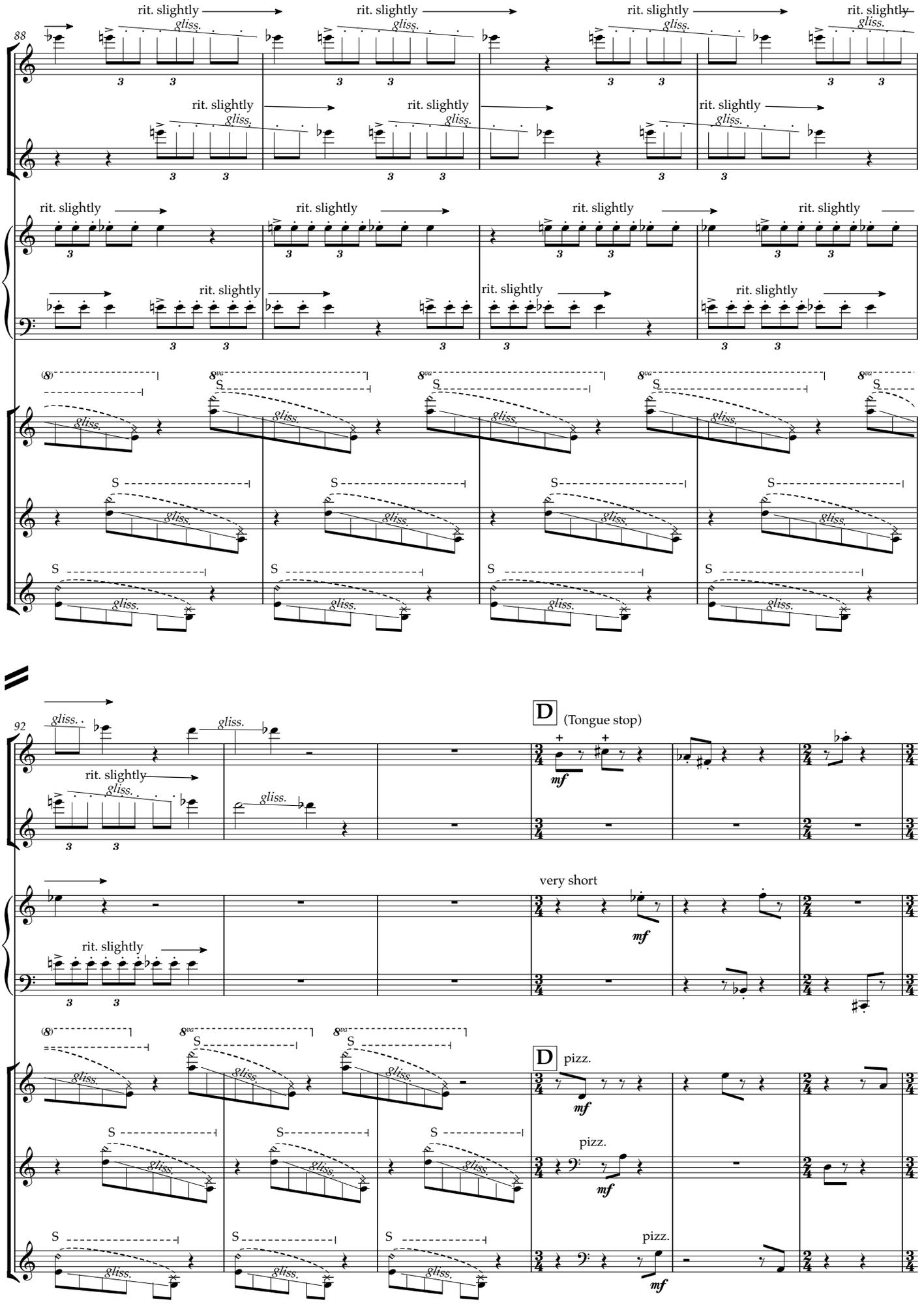
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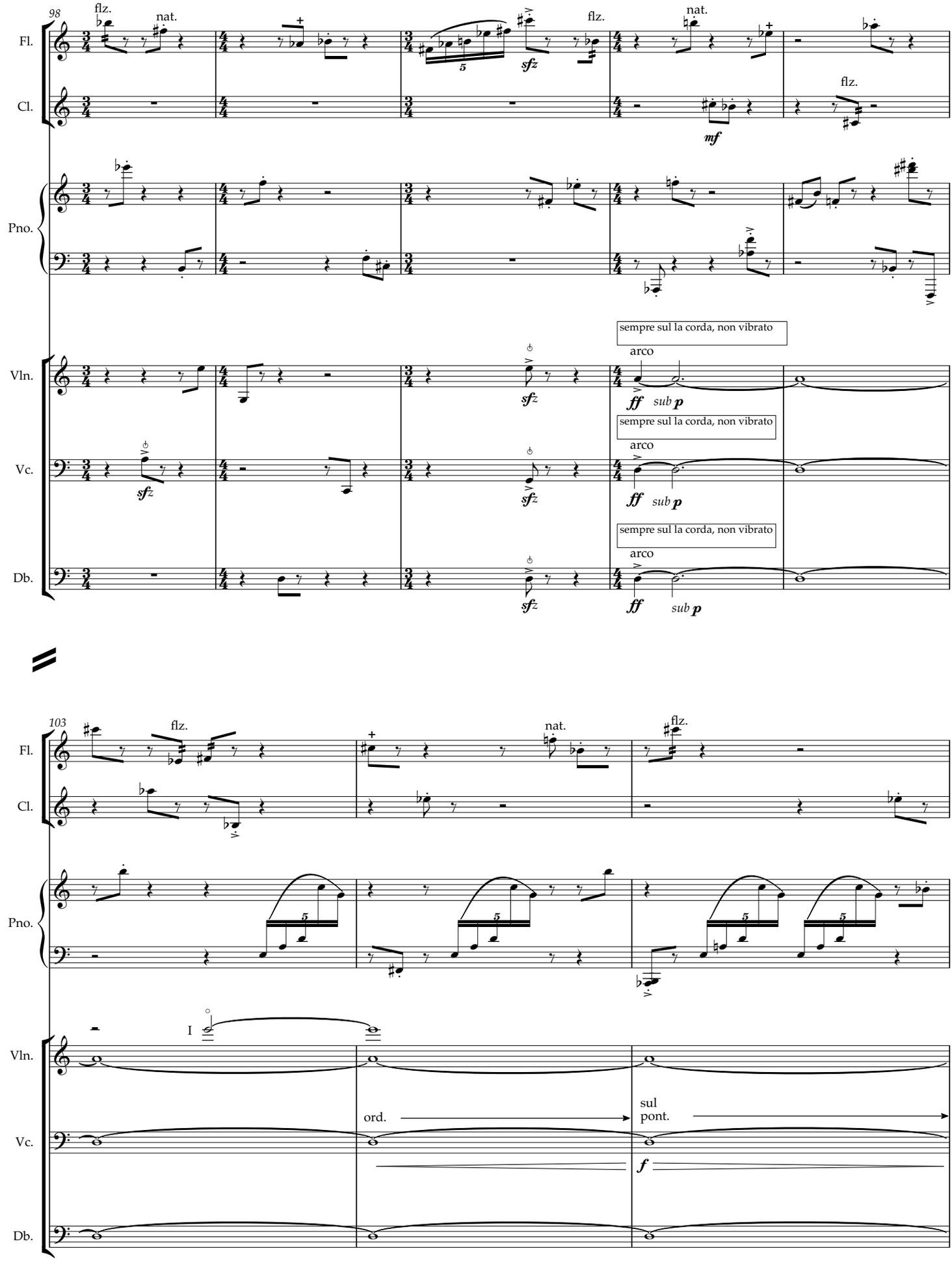
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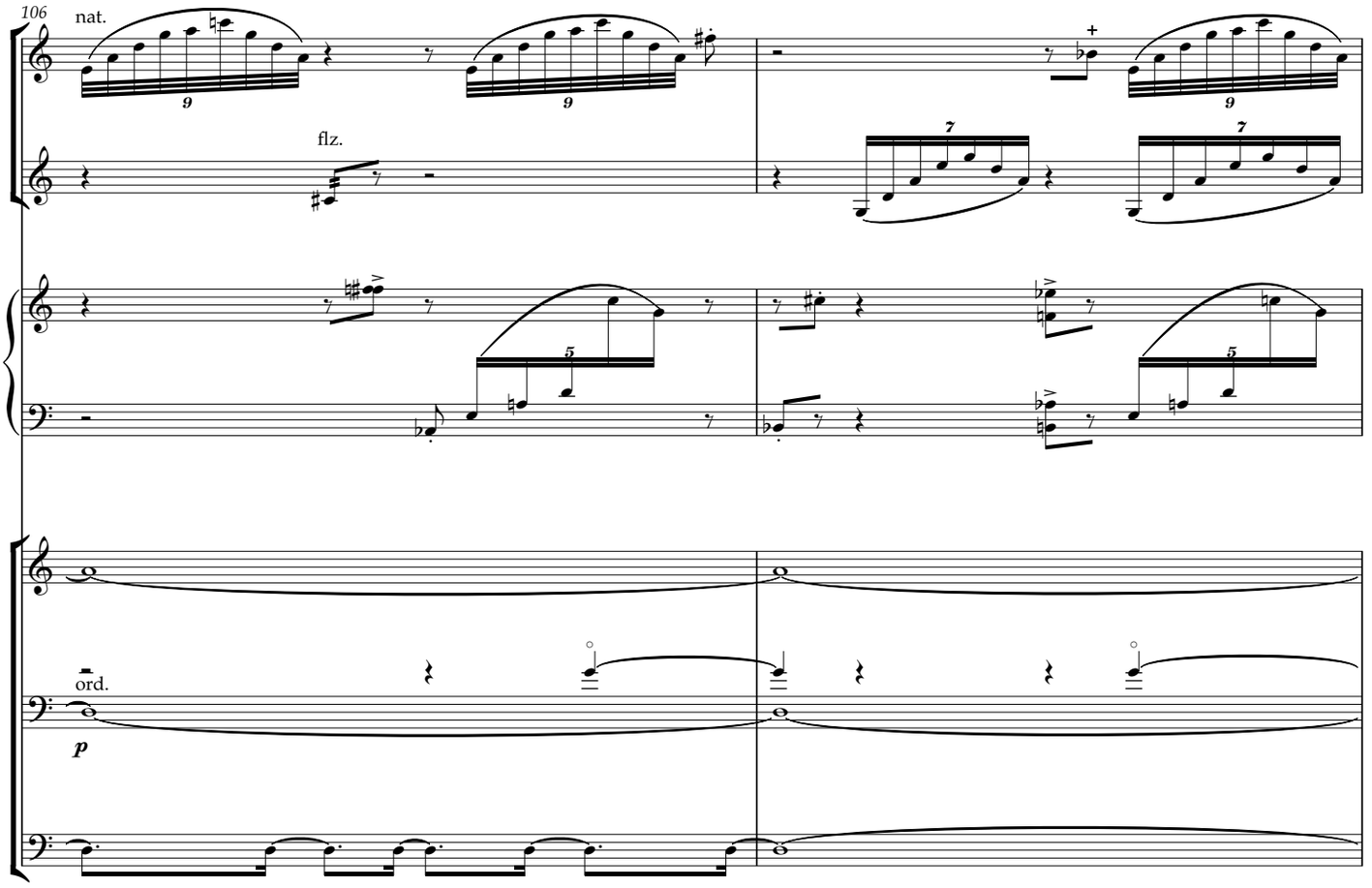
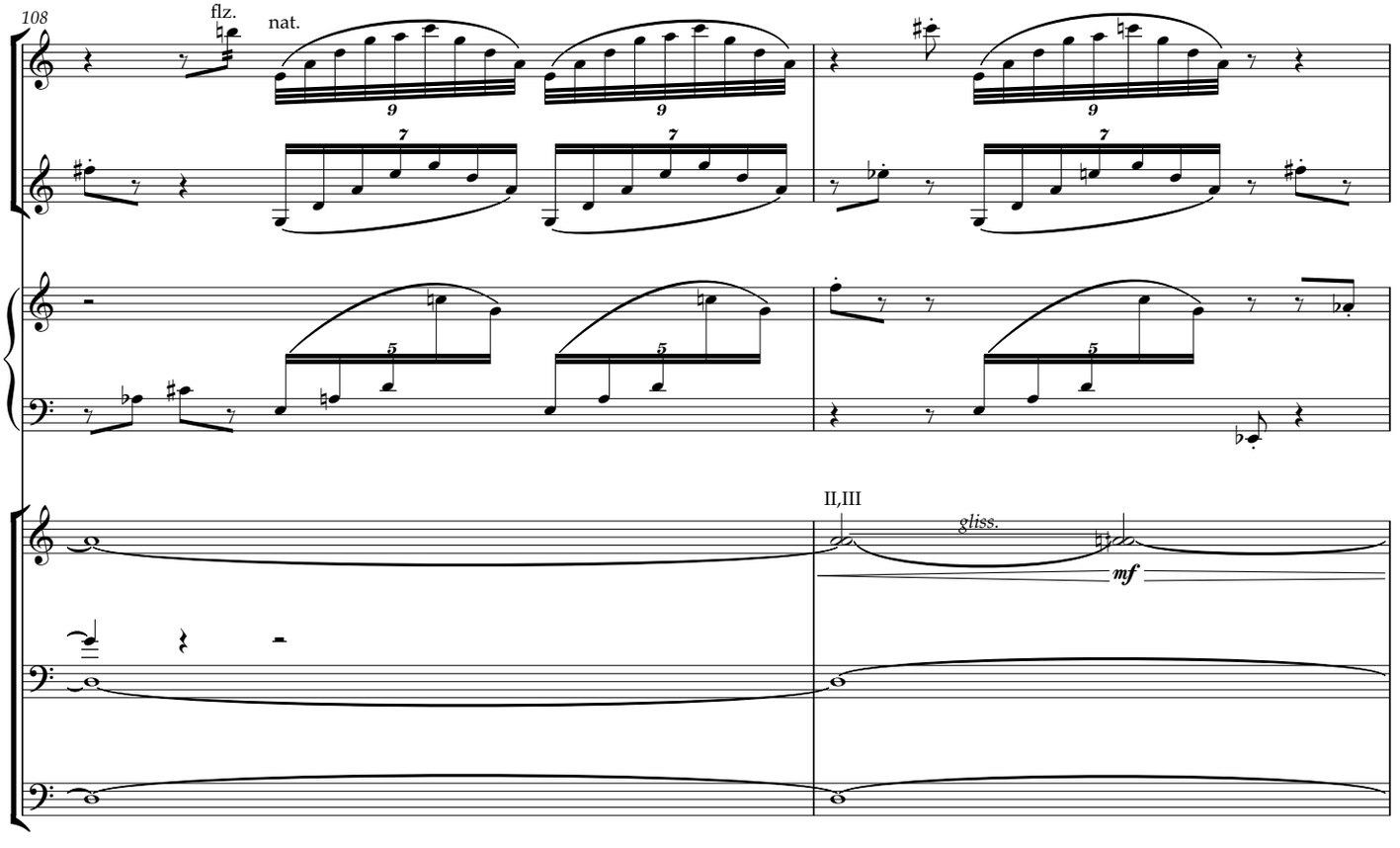
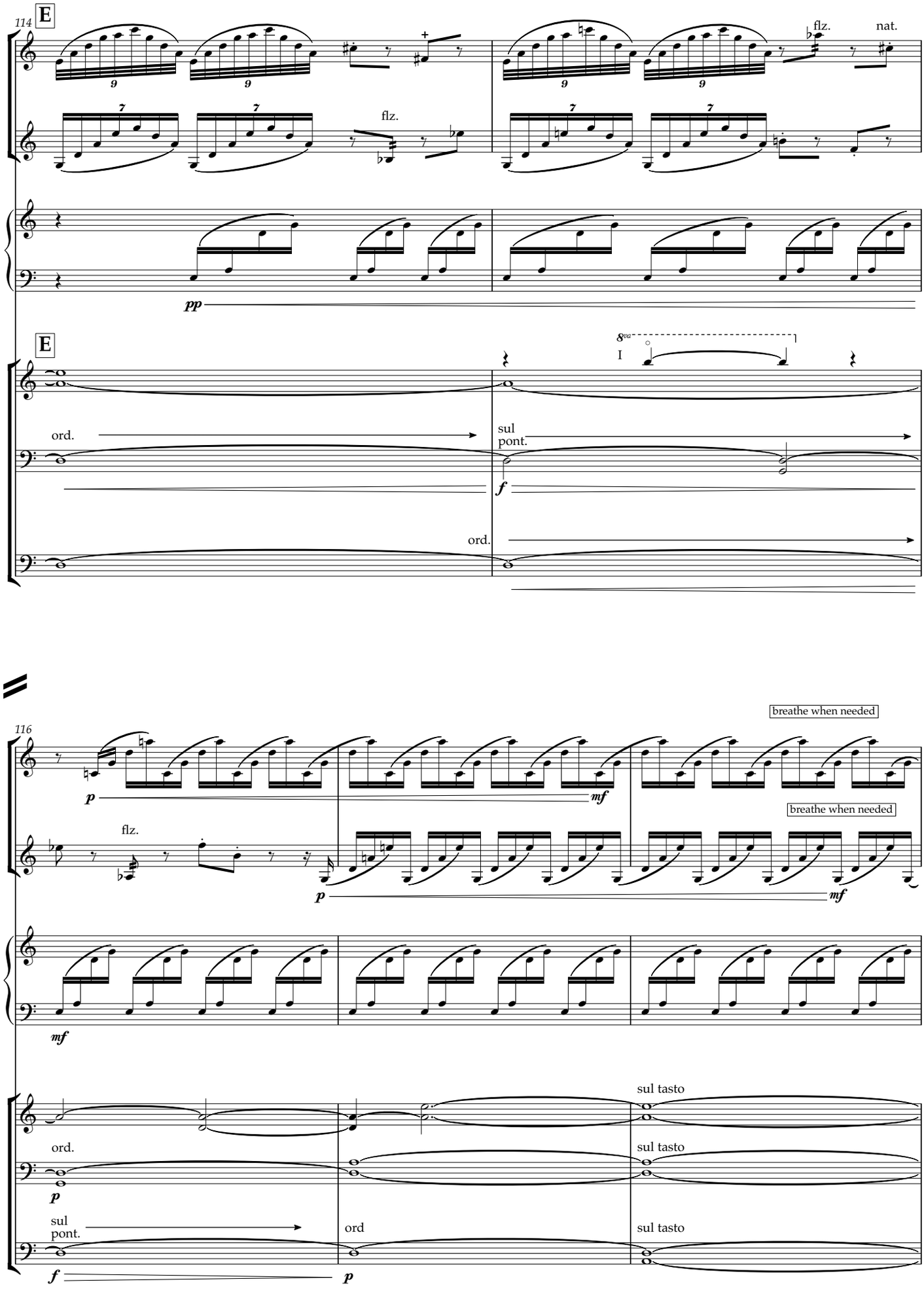
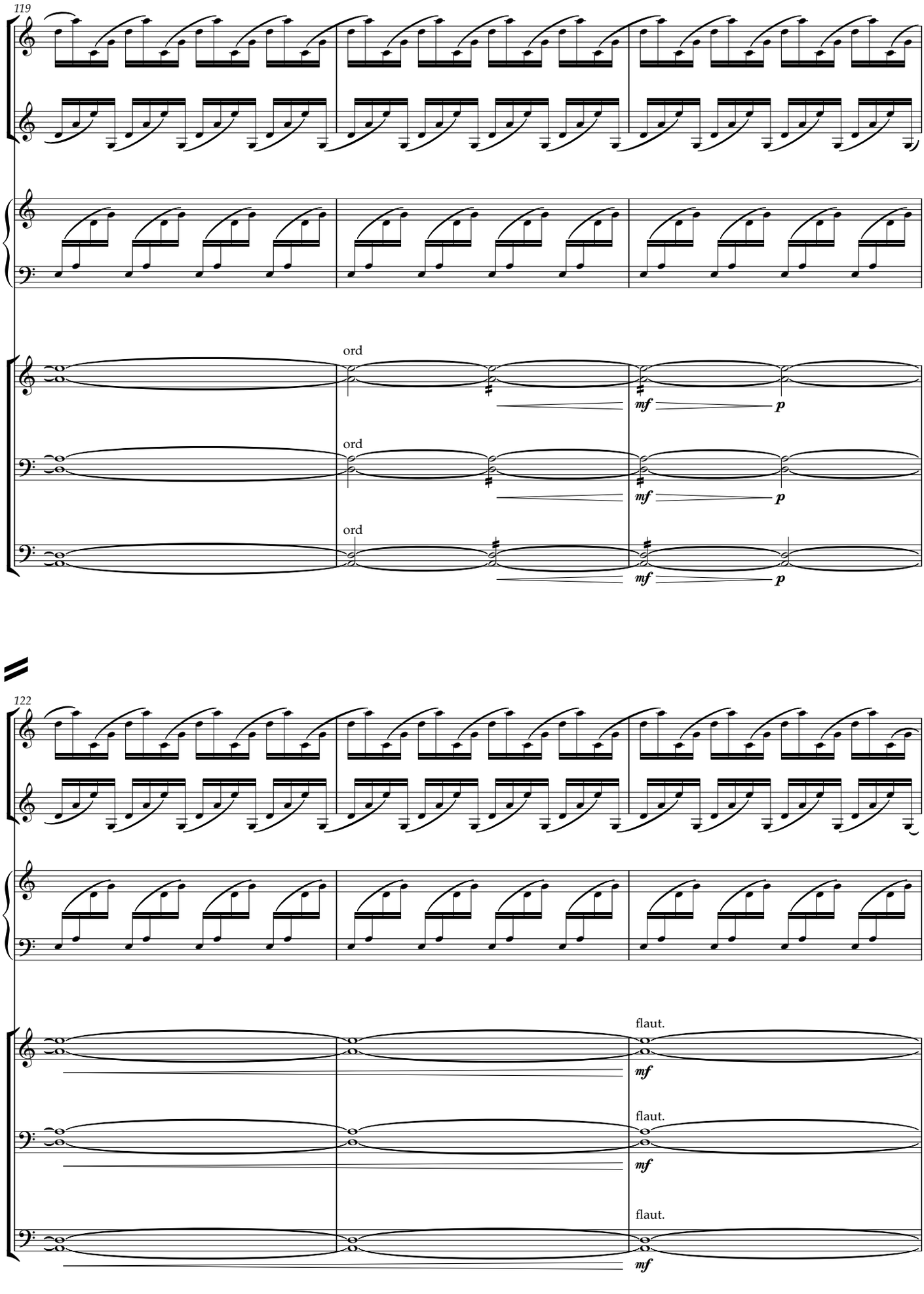
103
I
ord.
sul pont.
f

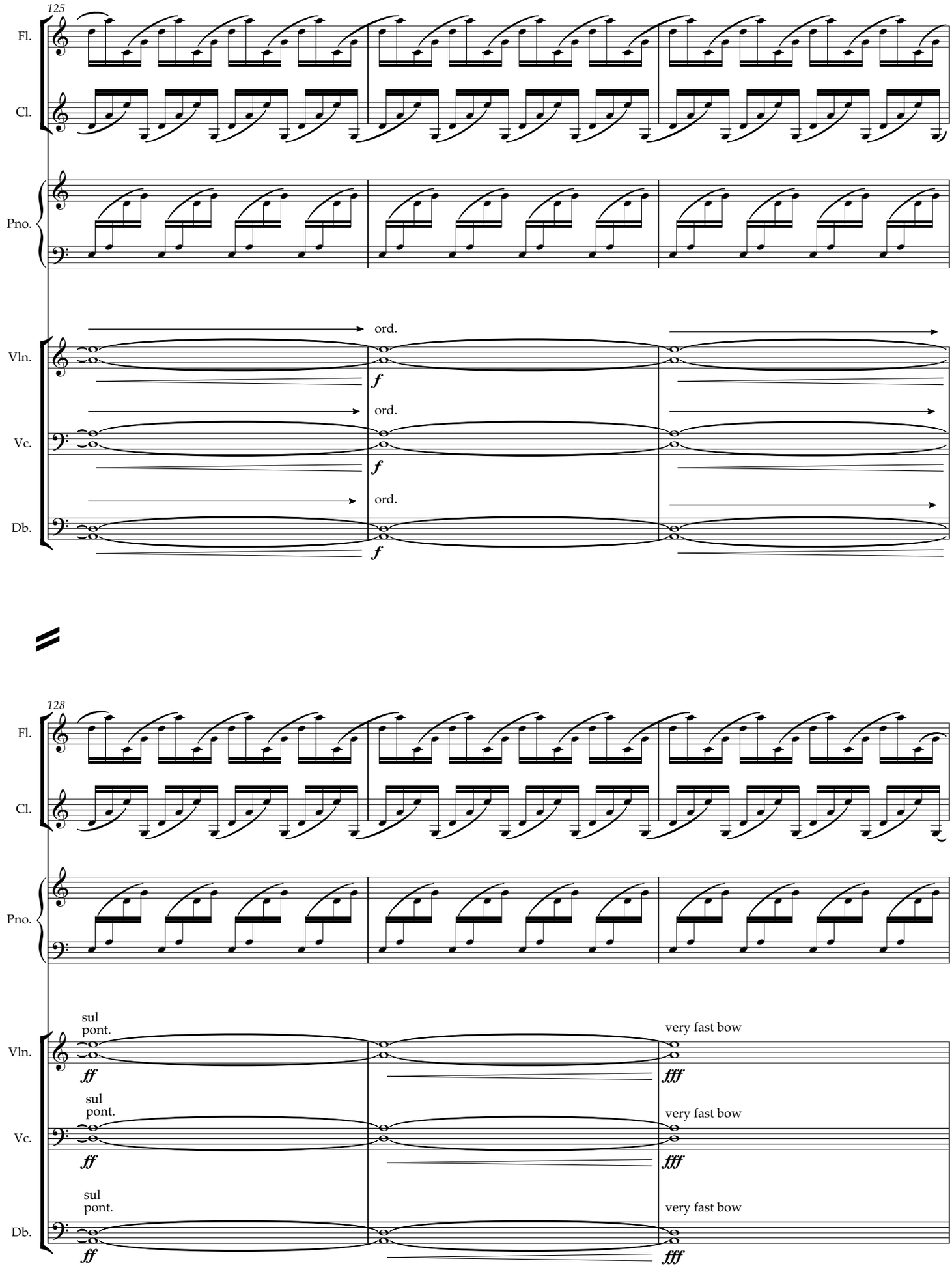

106
nat.
Fl.
flz.
Cl.
Pno.
Vln.
ord.
Vc.
p
Db.

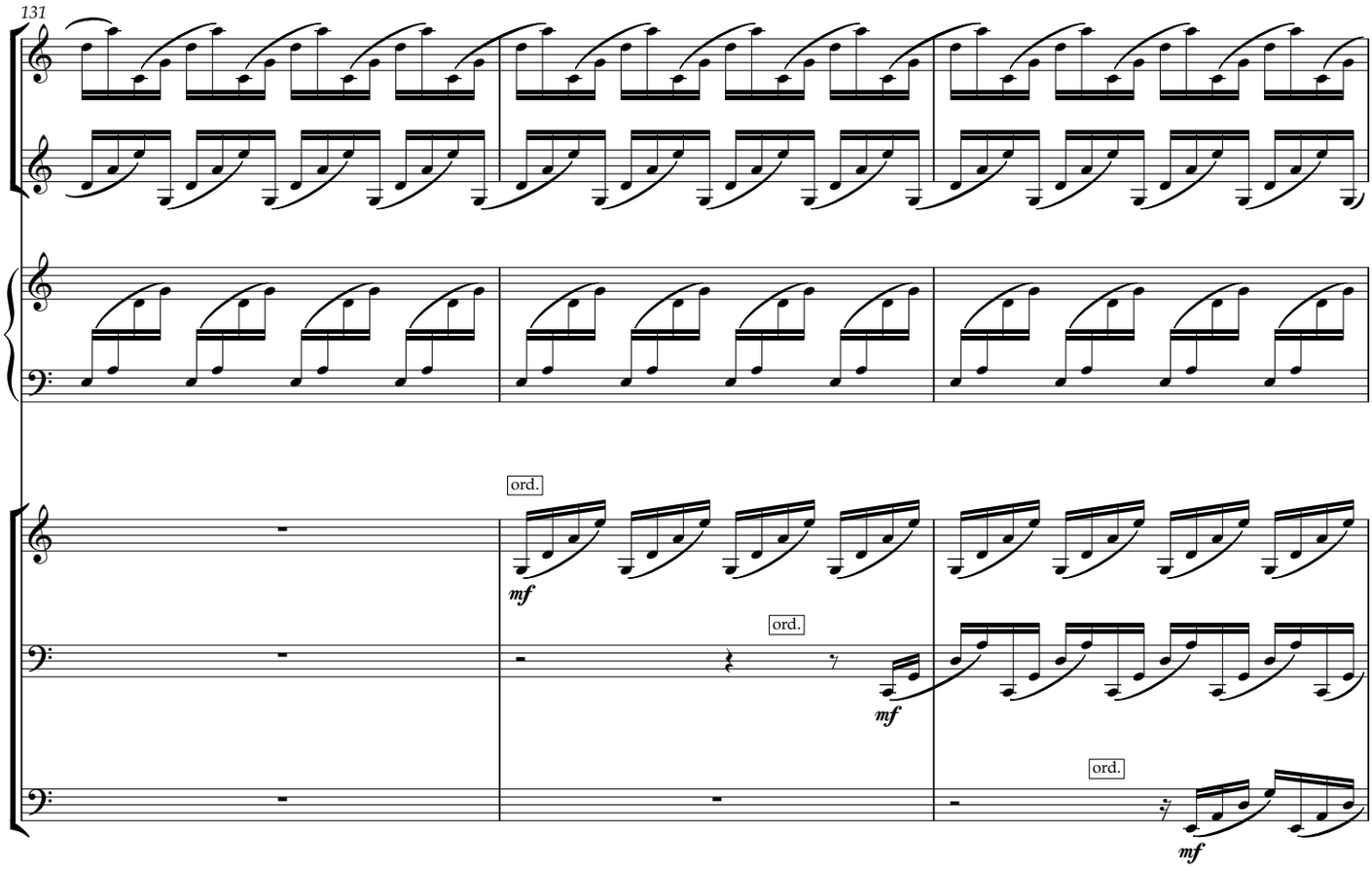

108
flz.
nat.
Fl.
Cl.
Pno.
II,III
gliss.
mf
Vln.
Vc.
Db.

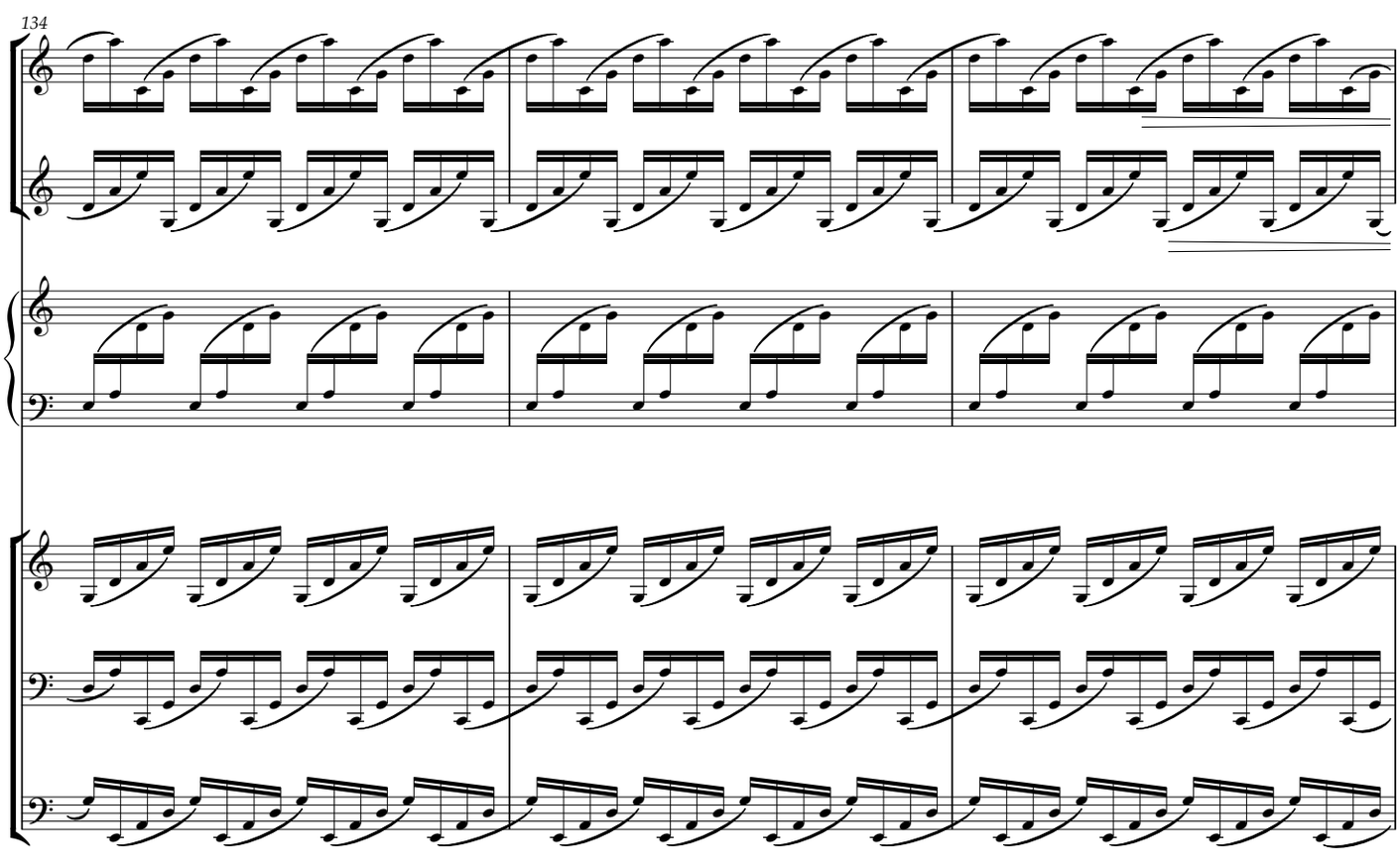

110
Fl.
Cl.
Pno.
Vln.
Vc.
Db.
gliss.
p
II, III
gliss.
112
flz.
nat.

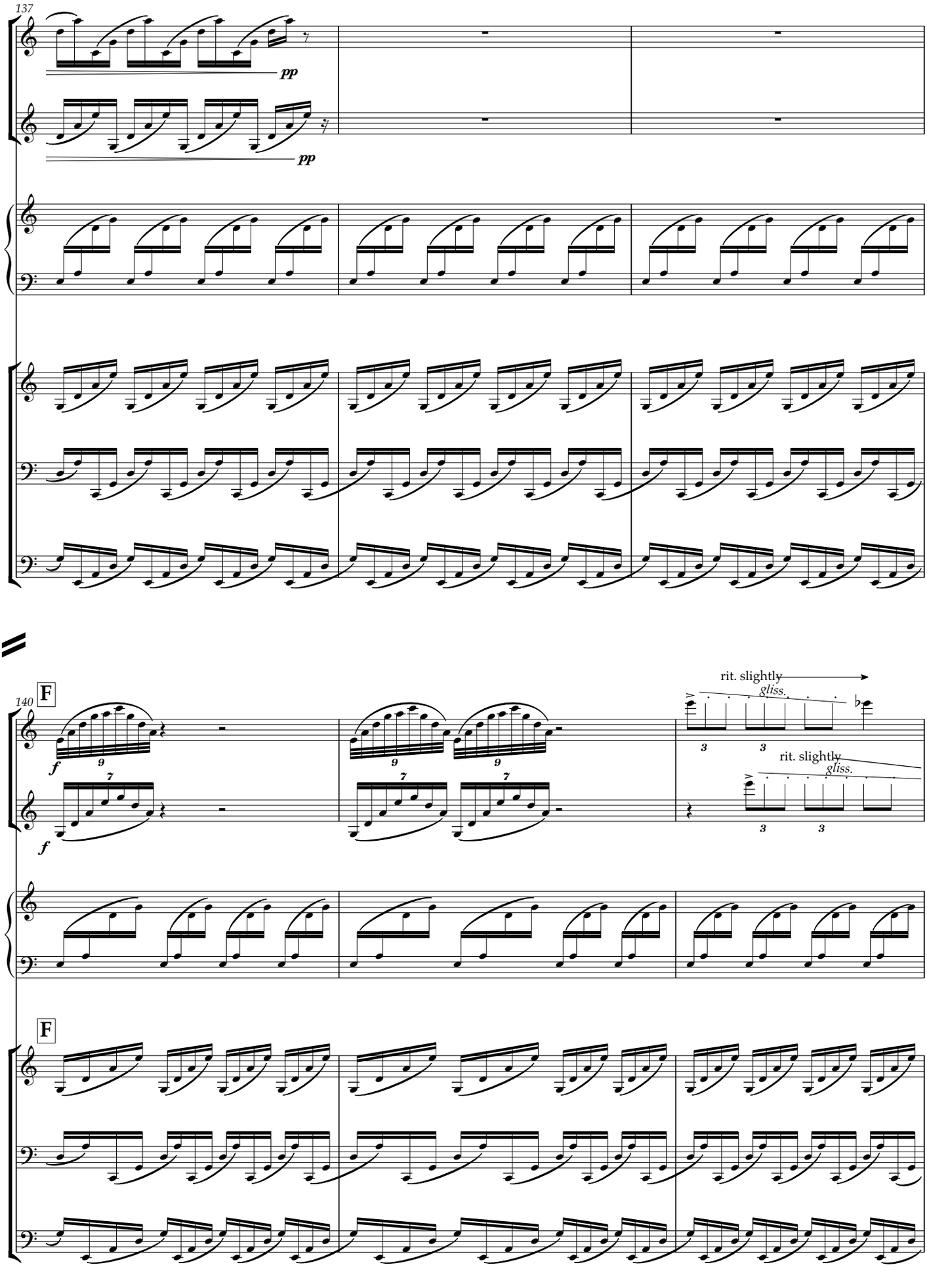

114
E
Fl.
Cl.
Pno.
Vln.
Vc.
Db.
flz.
nat.
pp
8va
I
ord.
sul pont.
f
116
breathe when needed
p
mf
sul tasto
ord
sul pont.

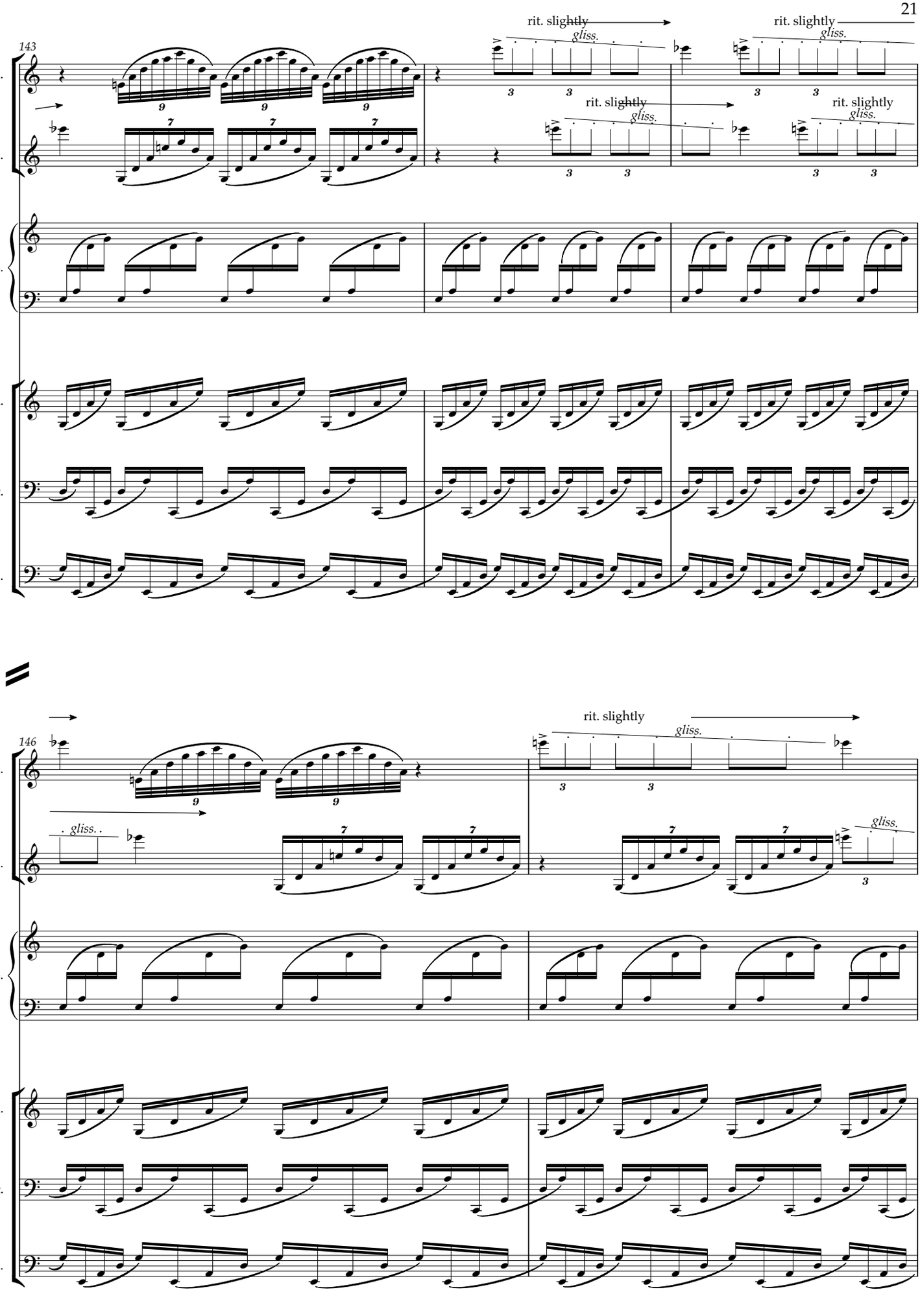

119
Fl.
Cl.
Pno.
Vln.
Vc.
Db.
ord
ord
ord
mf
p
mf
p
mf
p
122
Fl.
Cl.
Pno.
Vln.
Vc.
Db.
flaut.
flaut.
flaut.
mf
mf
mf

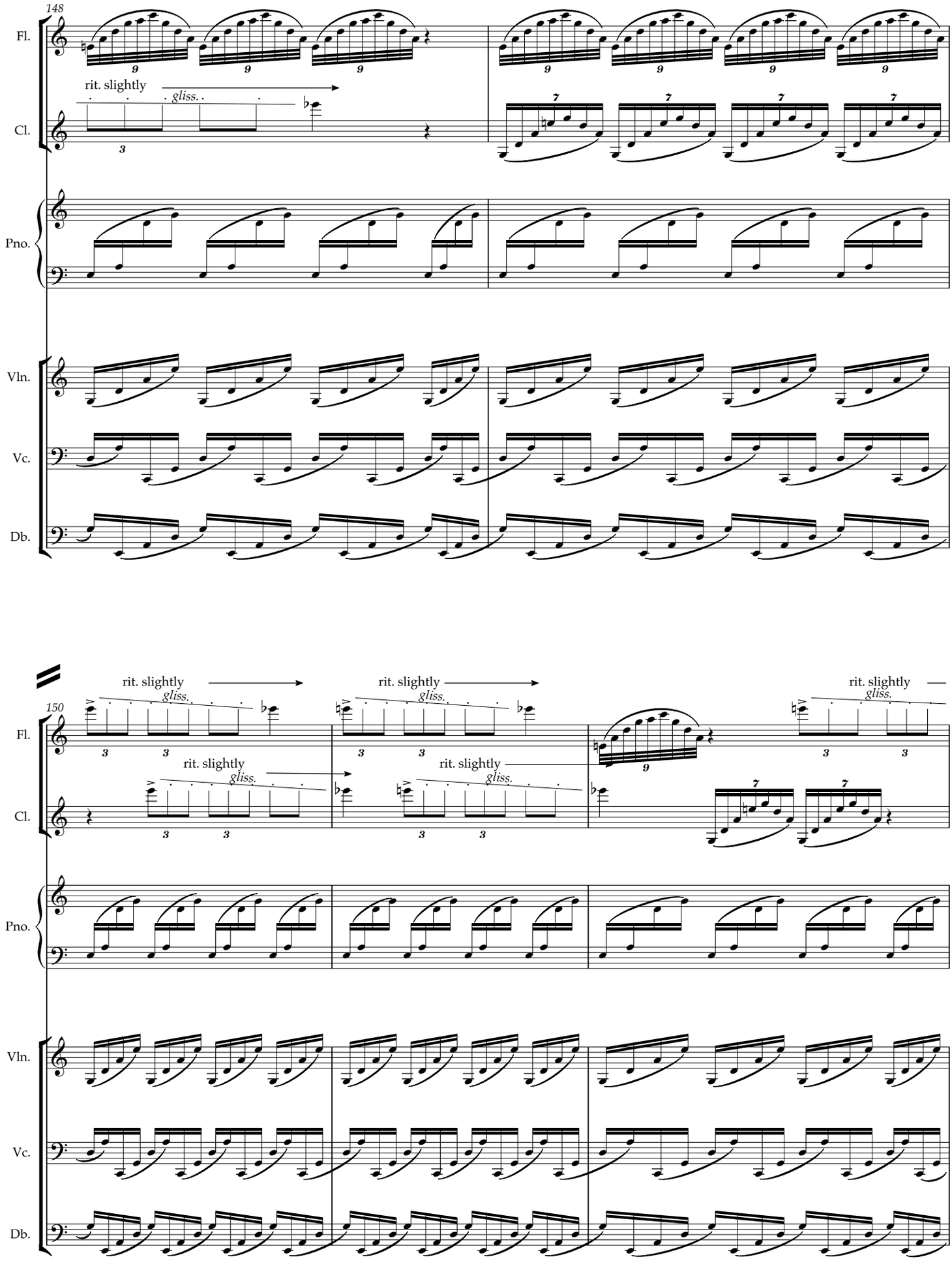

125
Fl.
Cl.
Pno.
Vln.
Vc.
Db.
ord.
ord.
ord.
f
f
f
128
sul pont.
sul pont.
sul pont.
very fast bow
very fast bow
very fast bow
ff
ff
ff
fff
fff
fff

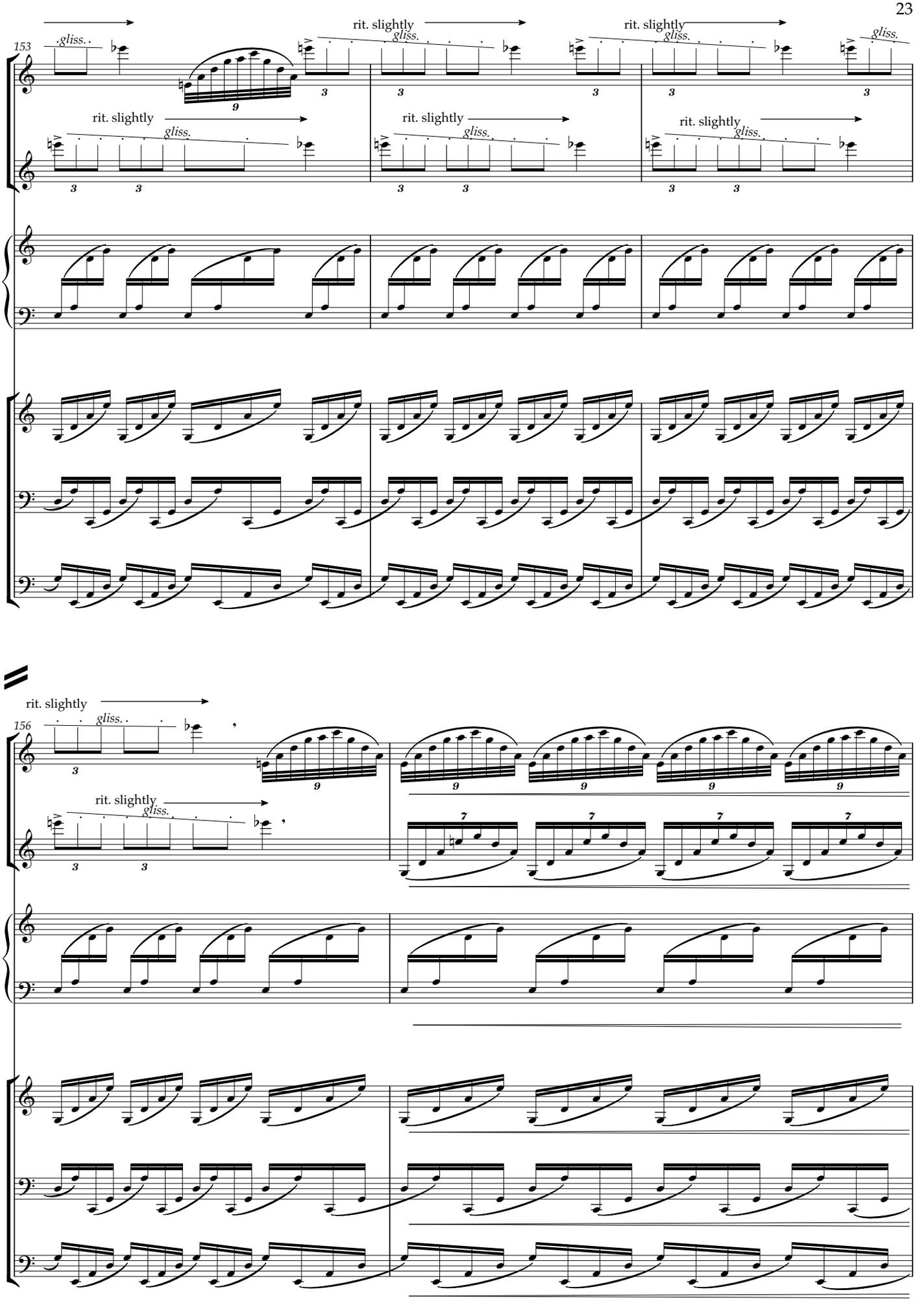

131
Fl.
Cl.
Pno.
Vln.
Vc.
Db.
ord.
mf
ord.
mf
ord.
mf

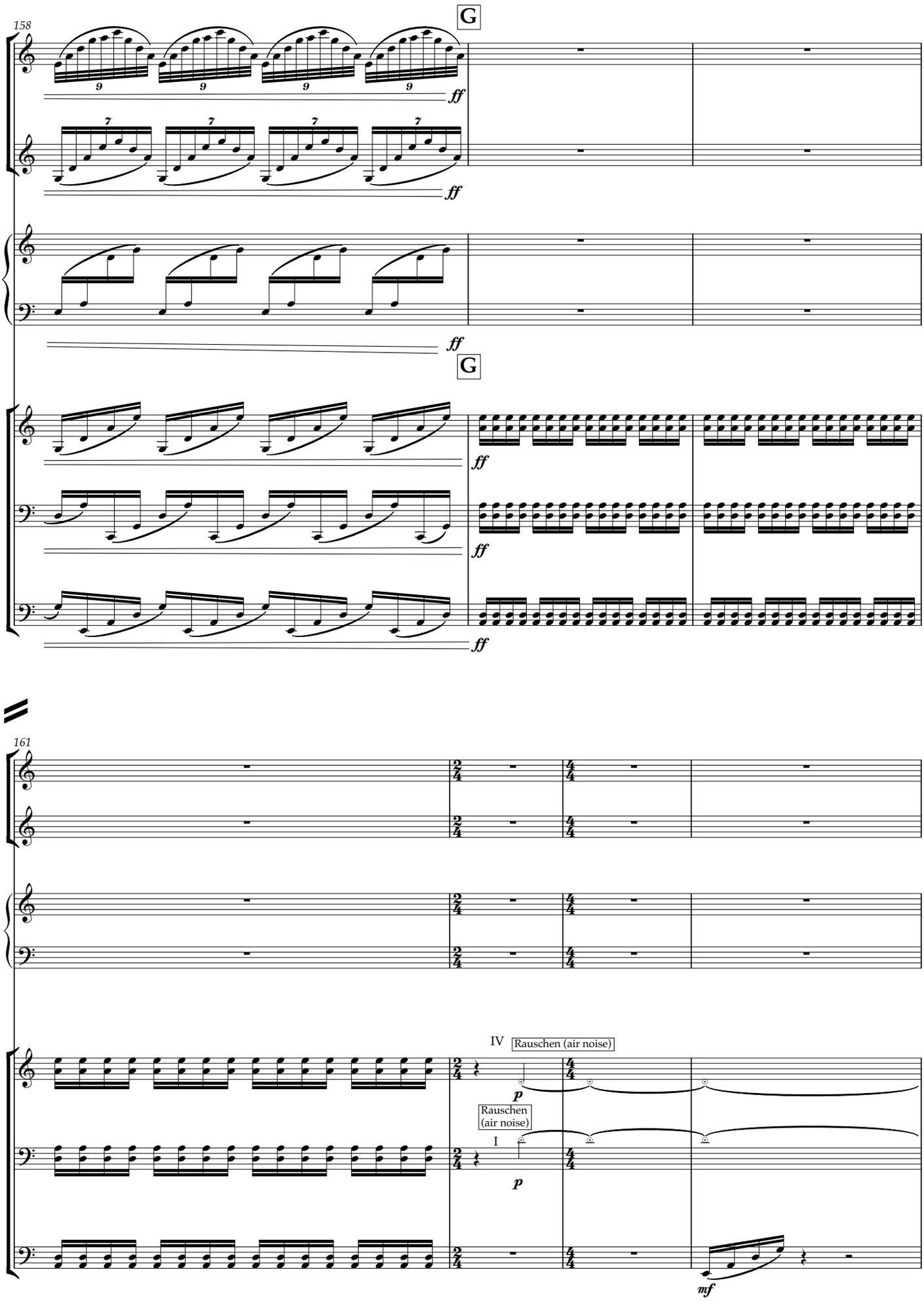

134
Fl.
Cl.
Pno.
Vln.
Vc.
Db.

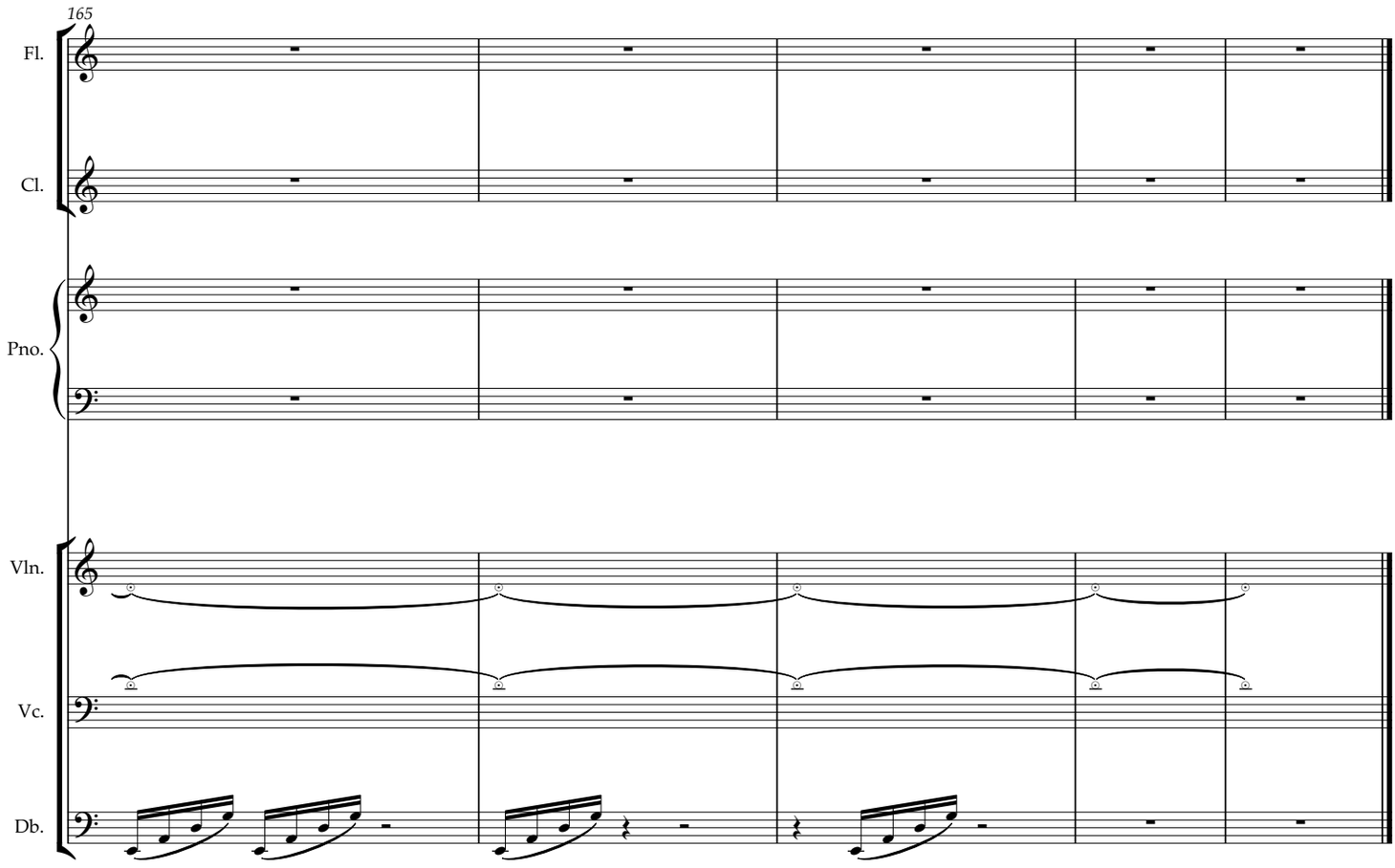

137
Fl.
Cl.
Pno.
Vln.
Vc.
Db.
pp
pp
140
F
f
f
rit. slightly
gliss.
rit. slightly
gliss.
F


143
Fl.
Cl.
Pno.
Vln.
Vc.
Db.
rit. slightly
gliss.
rit. slightly
gliss.
rit. slightly
gliss.
rit. slightly
gliss.
146
Fl.
Cl.
Pno.
Vln.
Vc.
Db.
gliss.
rit. slightly
gliss.
gliss.


148
Fl.
Cl.
Pno.
Vln.
Vc.
Db.
rit. slightly
gliss.
150
rit. slightly
gliss.


153
Fl.
Cl.
Pno.
Vln.
Vc.
Db.
gliss.
rit. slightly
156


158
G
Fl.
Cl.
Pno.
ff
G
Vln.
Vc.
Db.
161
IV
Rauschen (air noise)
Rauschen
(air noise)
I
p
mf


165
Fl.
Cl.
Pno.
Vln.
Vc.
Db.

IT FELT LIKE DROWNING

for trombone quartet

ELAN HIGUERAS

About the piece

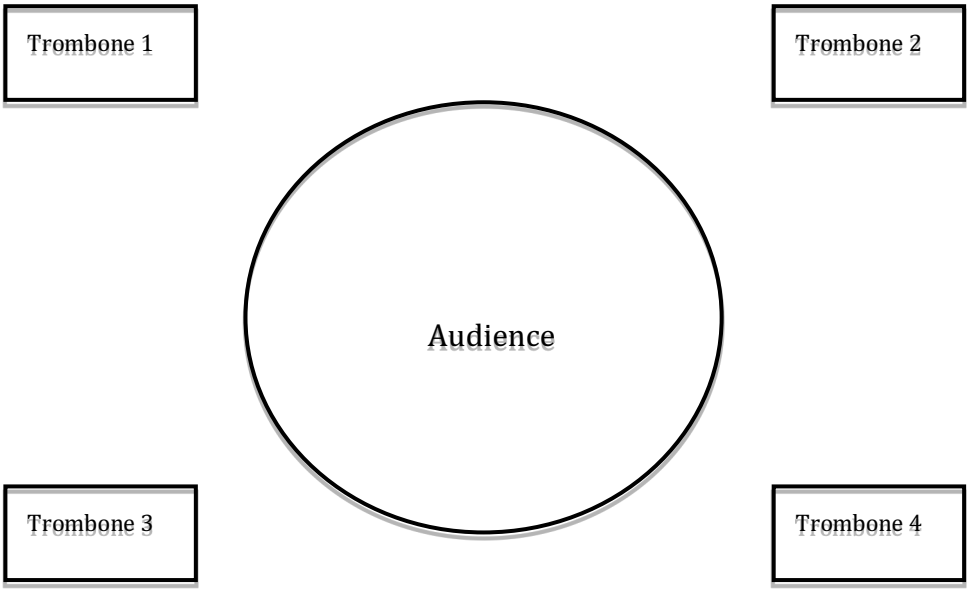
It Felt Like Drowning is a piece that explores the pain and suffering that victims of domestic violence abuse experience. Breathlessness, anxiety and silent resilience are expressed musically in this trombone quartet both through the musical materials and the physical performance itself. This composition was written for the *Life of Breath* project (https://lifeofbreath.org) as a response to *A Painful Silence*, a panel discussion on domestic violence.

Performance notes

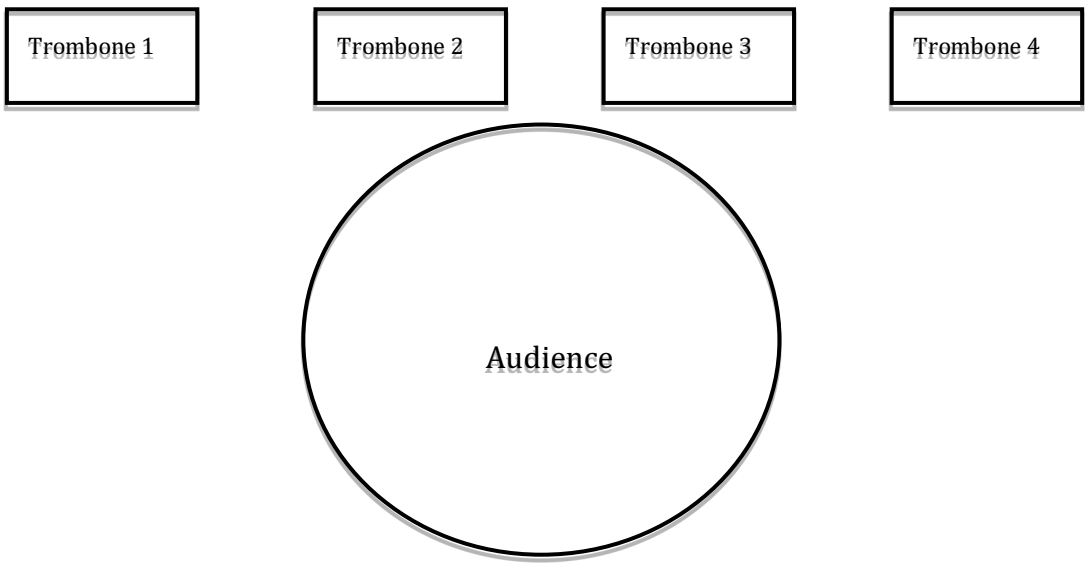
 Gradual transition from open/close mute position to close/open position. This transition should last through the whole duration indicated by the arrow above the stave.

The performers should be arranged in one of these two possible configurations, always allowing considerable space between them to achieve effective spatial effects. They should never be arranged in a semicircle.

<u>Option A</u>

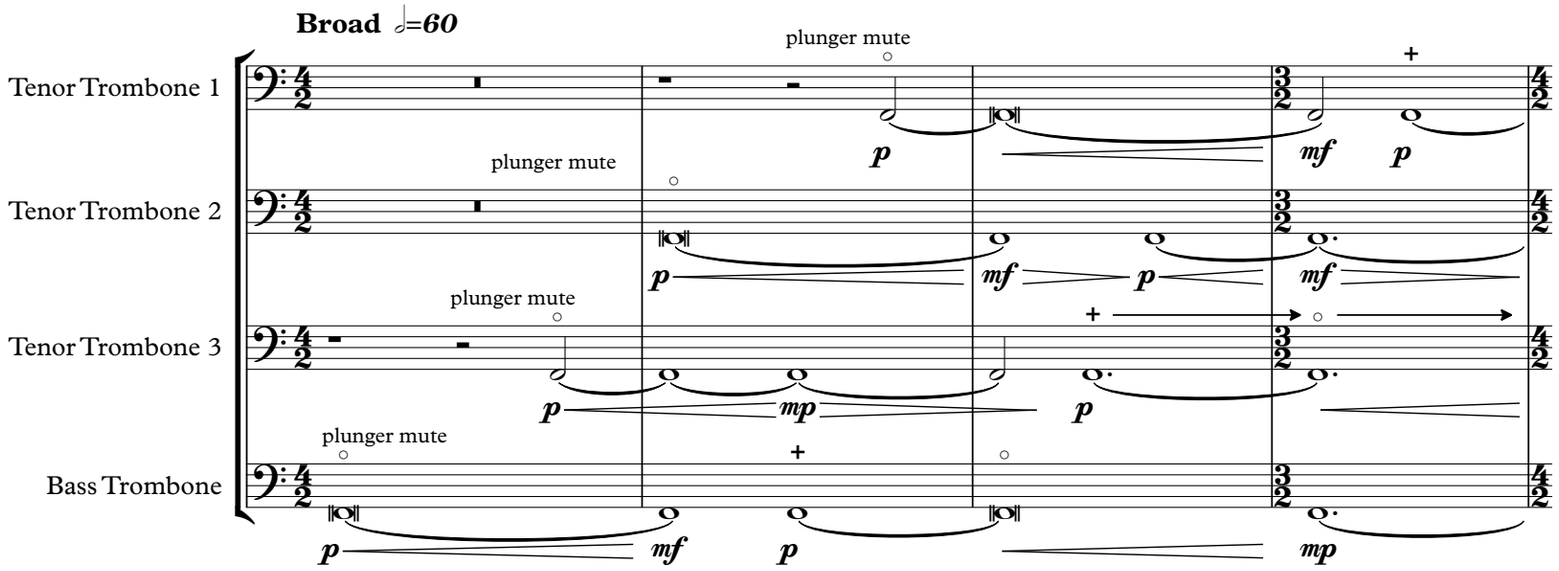


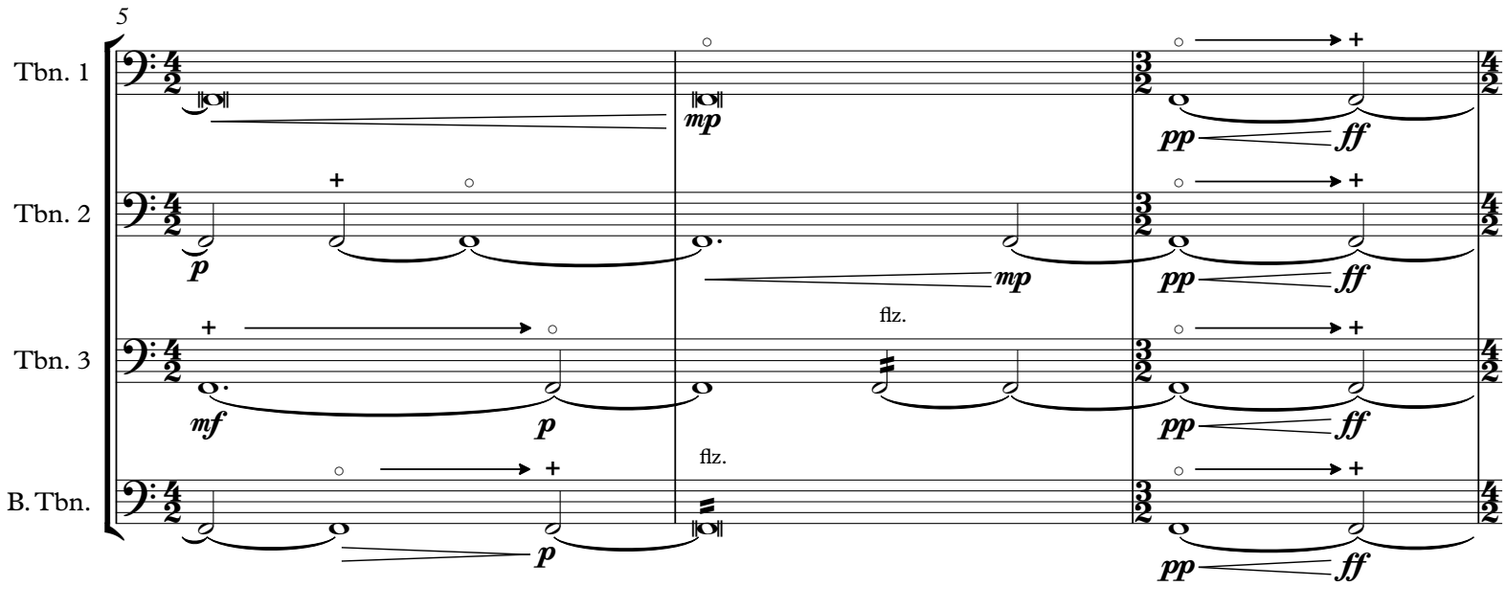
<u>Option B</u>

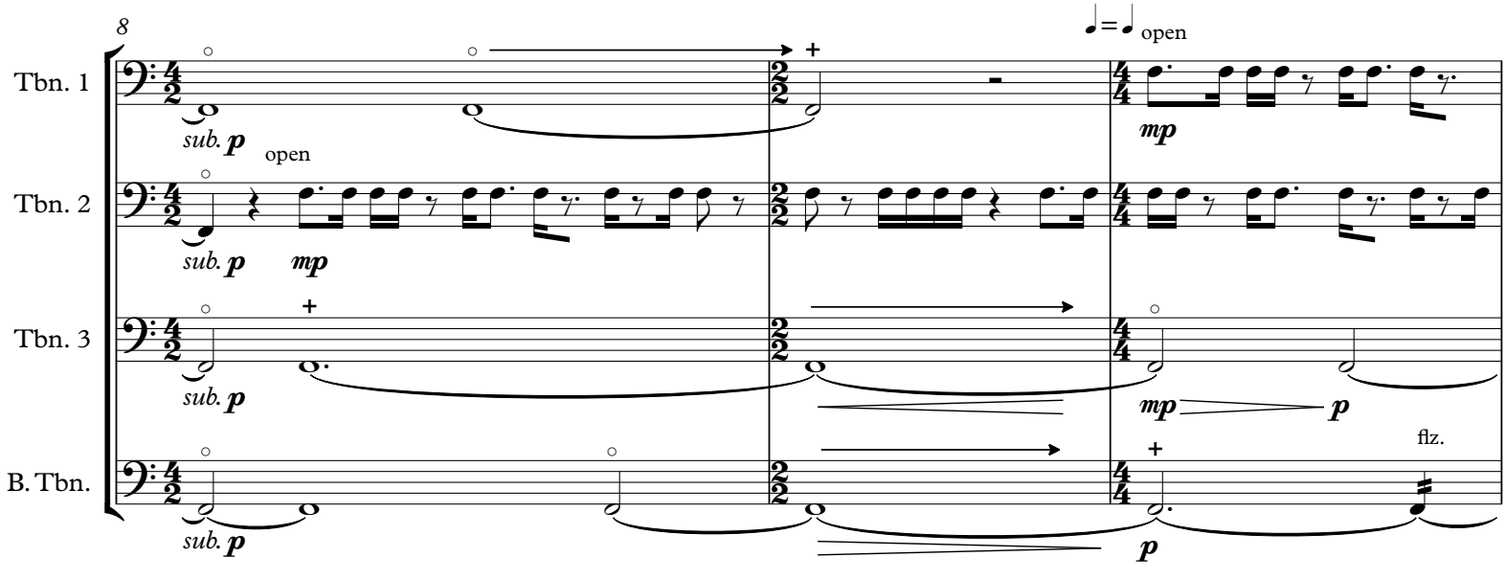


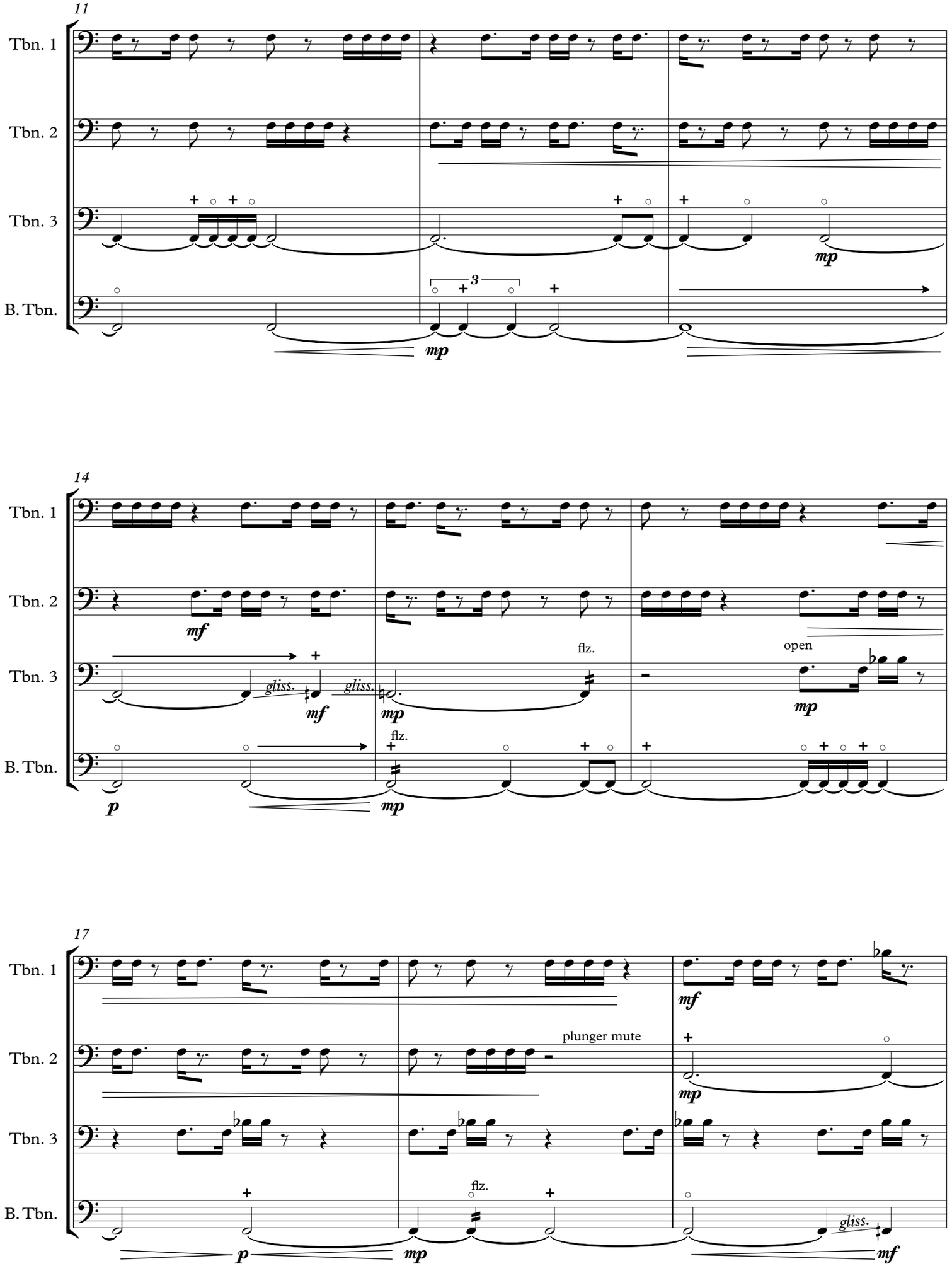
It Felt Like Drowning

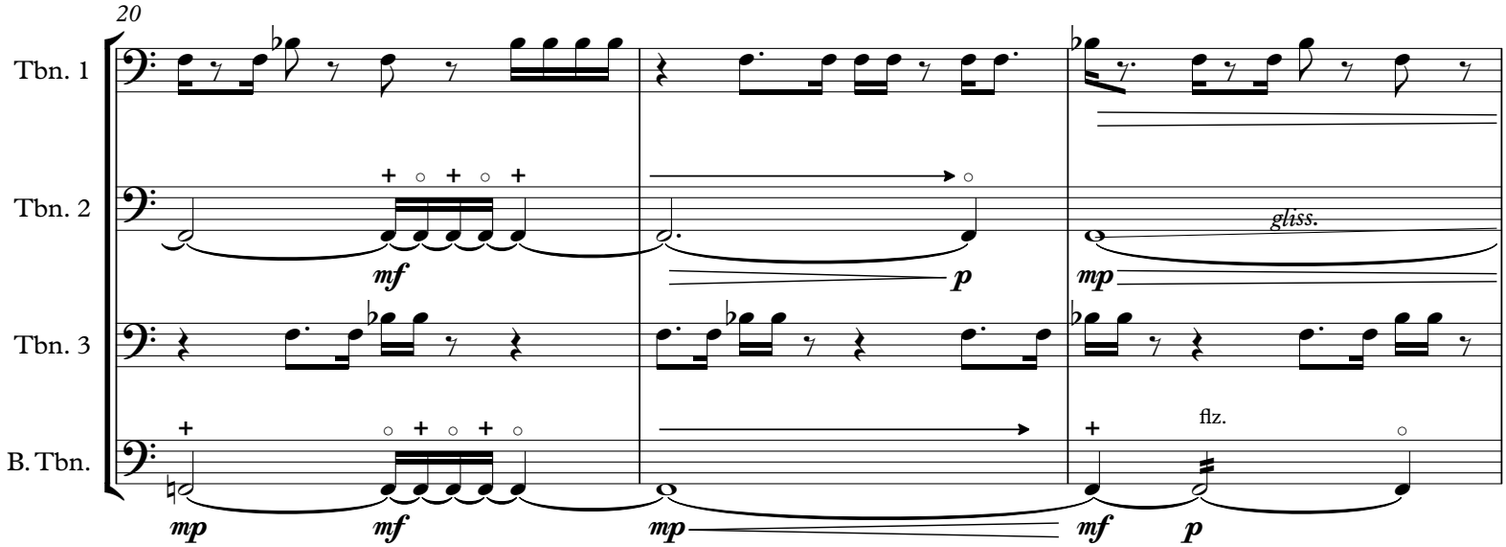
for trombone quartet

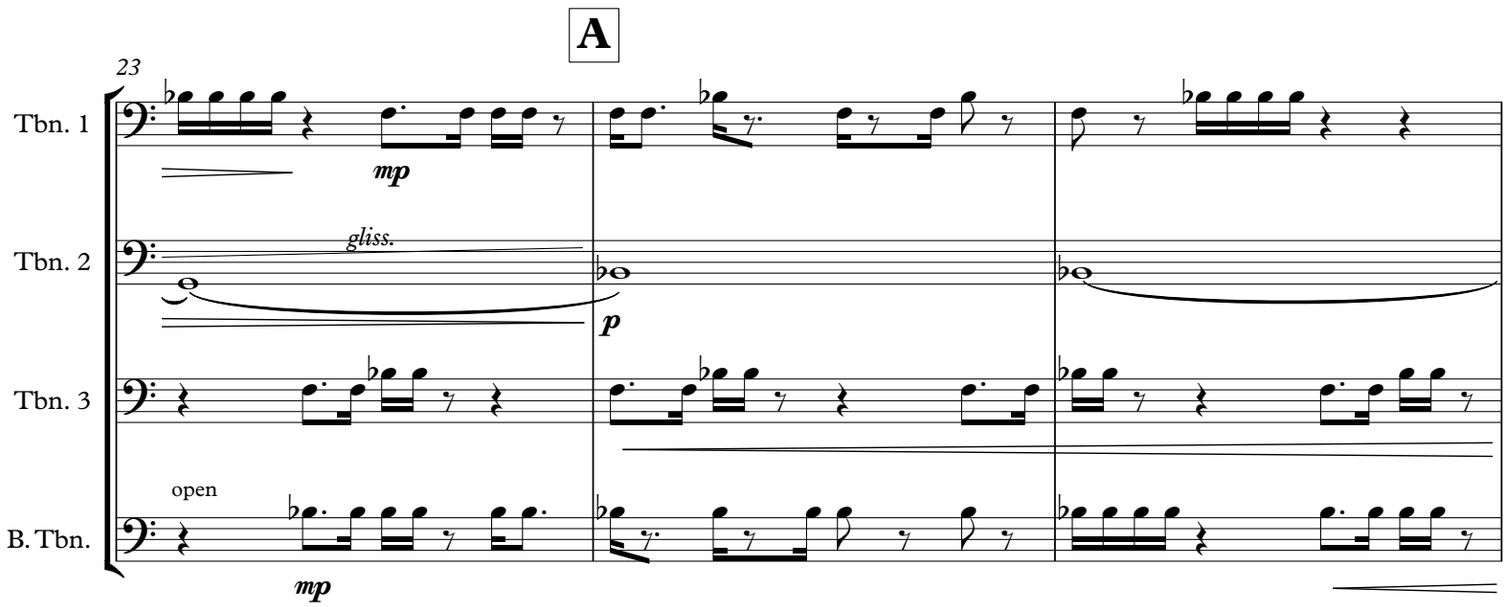


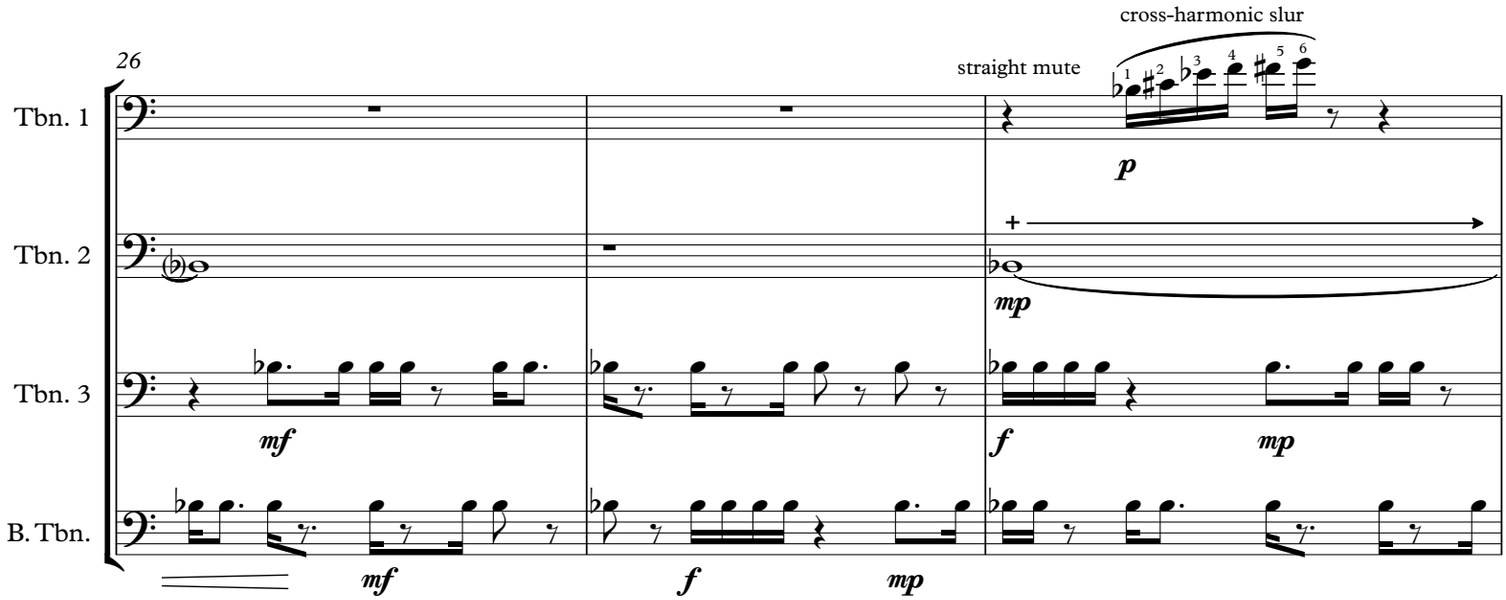


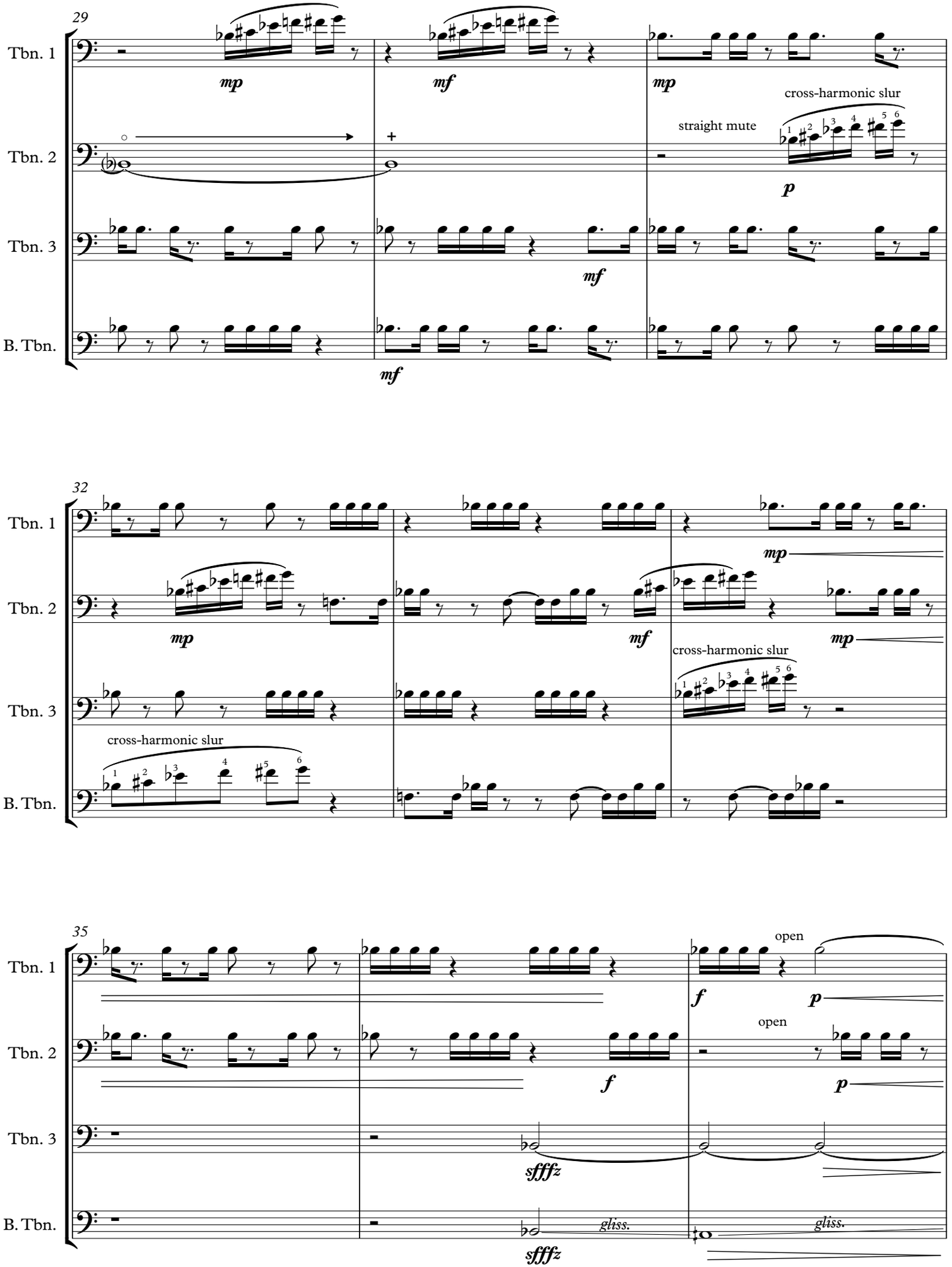


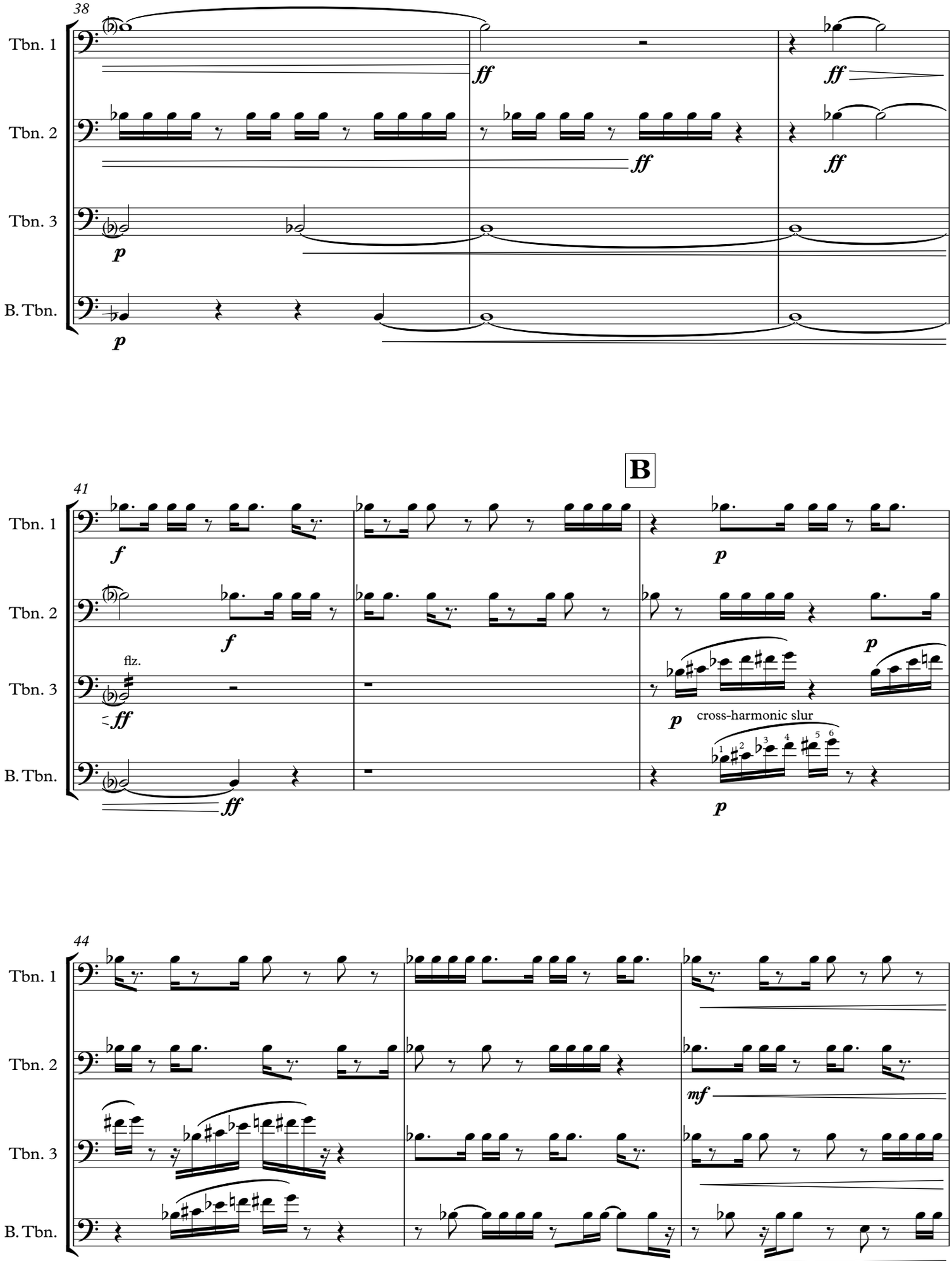

11
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
3
mp
14
mf
gliss.
flz.
open
p
17
plunger mute

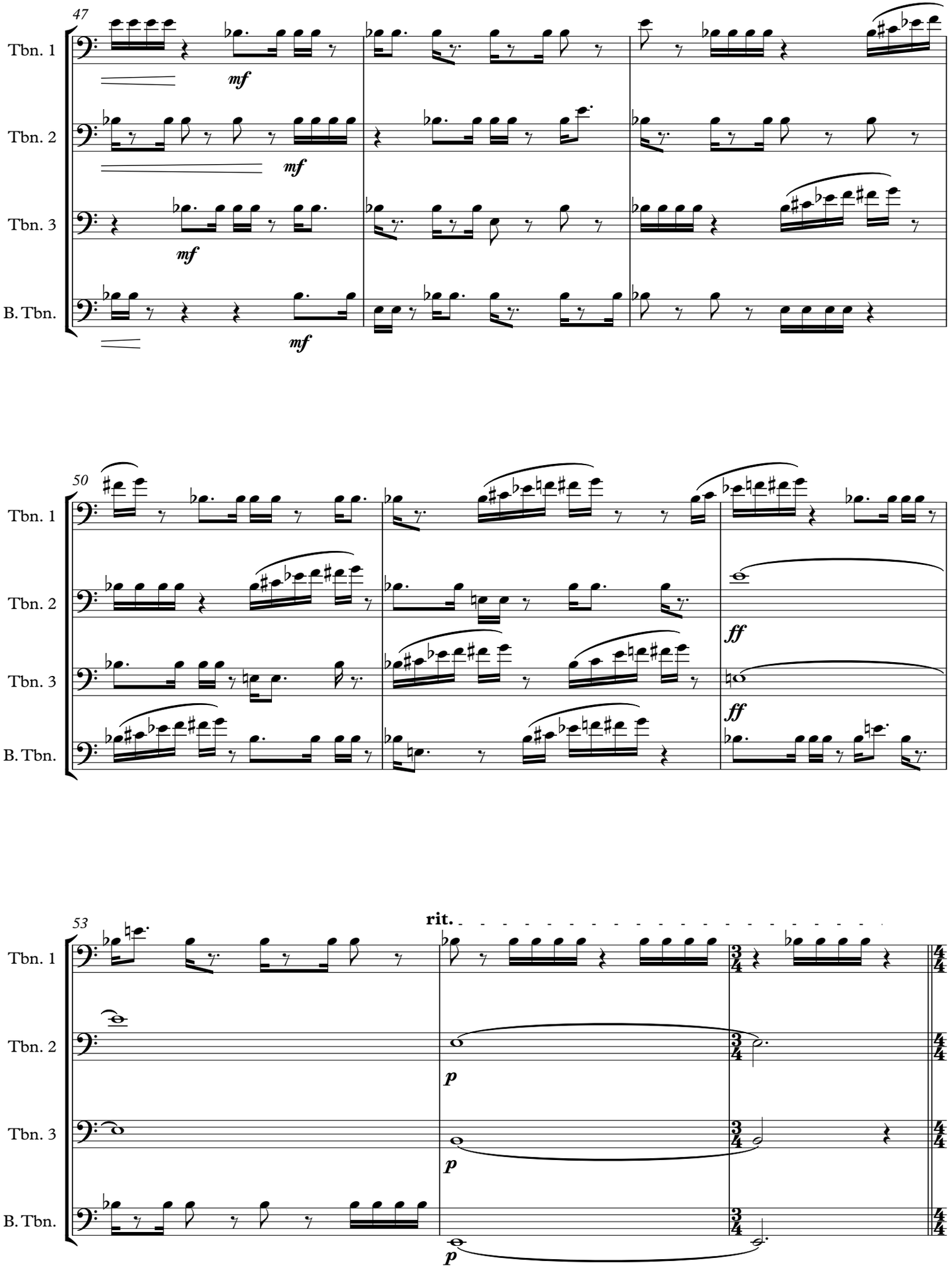

20
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
mf
p
gliss.
mp
flz.

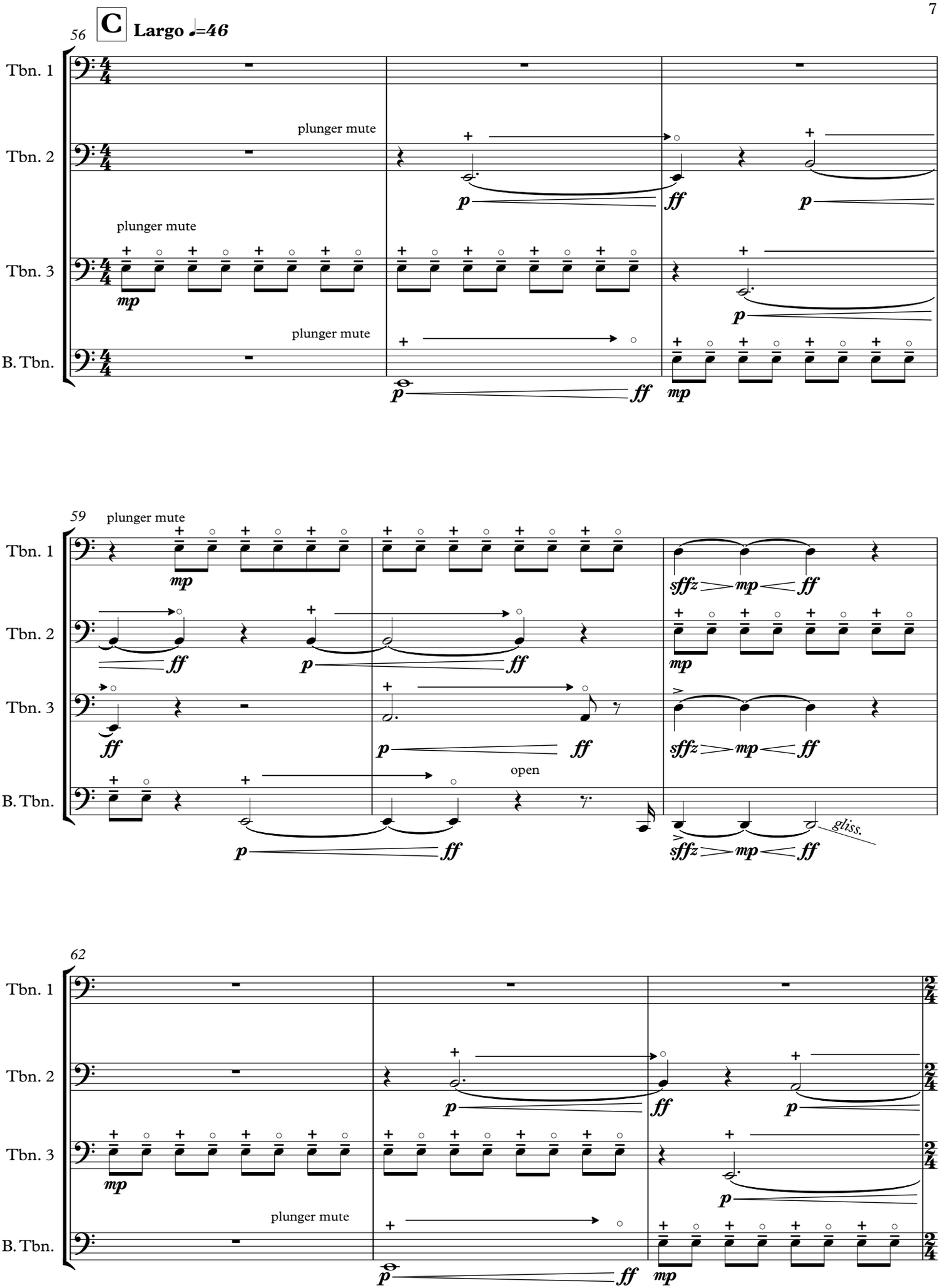

A
23
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
mp
gliss.
p
open

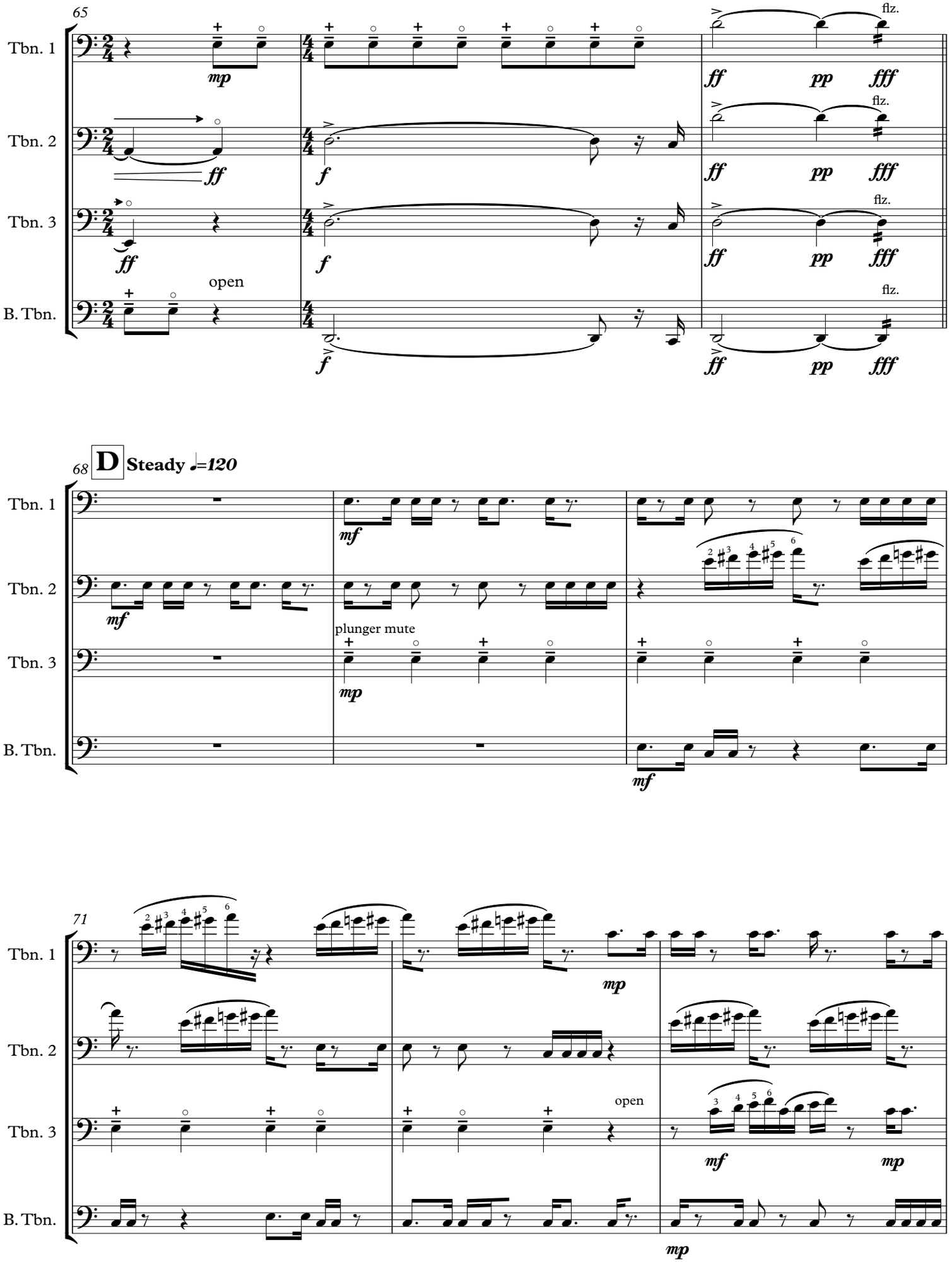

26
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
straight mute
cross-harmonic slur
p
mp
mf
f

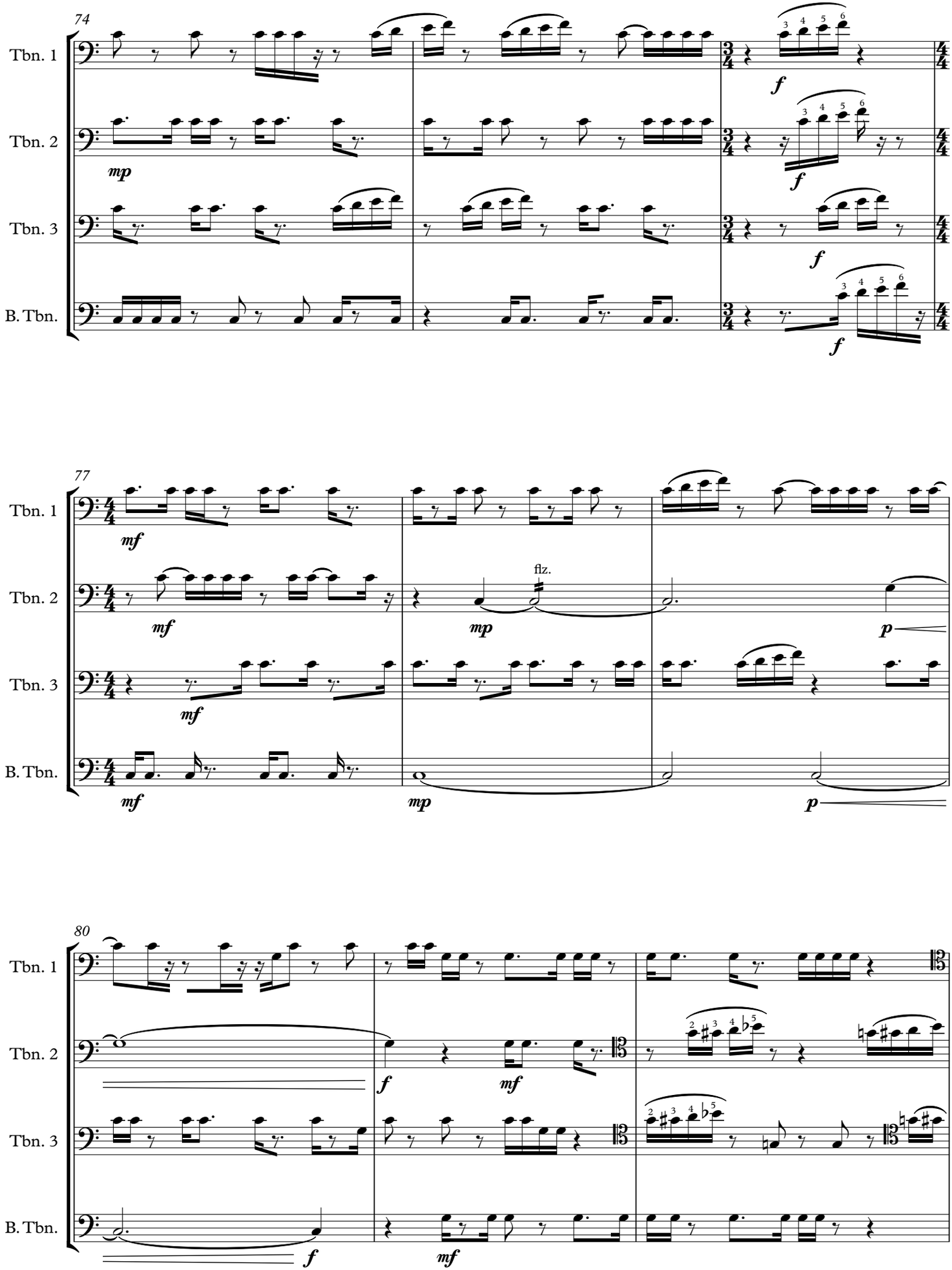

29
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
mp
mf
mp
cross-harmonic slur
straight mute
p
mf
mf
32
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
mp
mf
mp
mp
cross-harmonic slur
cross-harmonic slur
35
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
f
open
p
f
open
p
sffz
gliss.
sffz
gliss.


38
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
ff
p
B
41
f
flz.
cross-harmonic slur
44
mf


47
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
mf
50
ff
53
rit.
p


56
C
Largo ♩=46
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
plunger mute
plunger mute
plunger mute
59
plunger mute
open
gliss.
62
plunger mute


65
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
open
flz.
mp
ff
f
pp
fff
68
D
Steady ♩=120
plunger mute
mf
71


74
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
77
flz.
80

E

83

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

f

f

f

86

flz.

gliss.

f *p* *f*

p *f* *p*

f

89

mp

mf *p*

mf

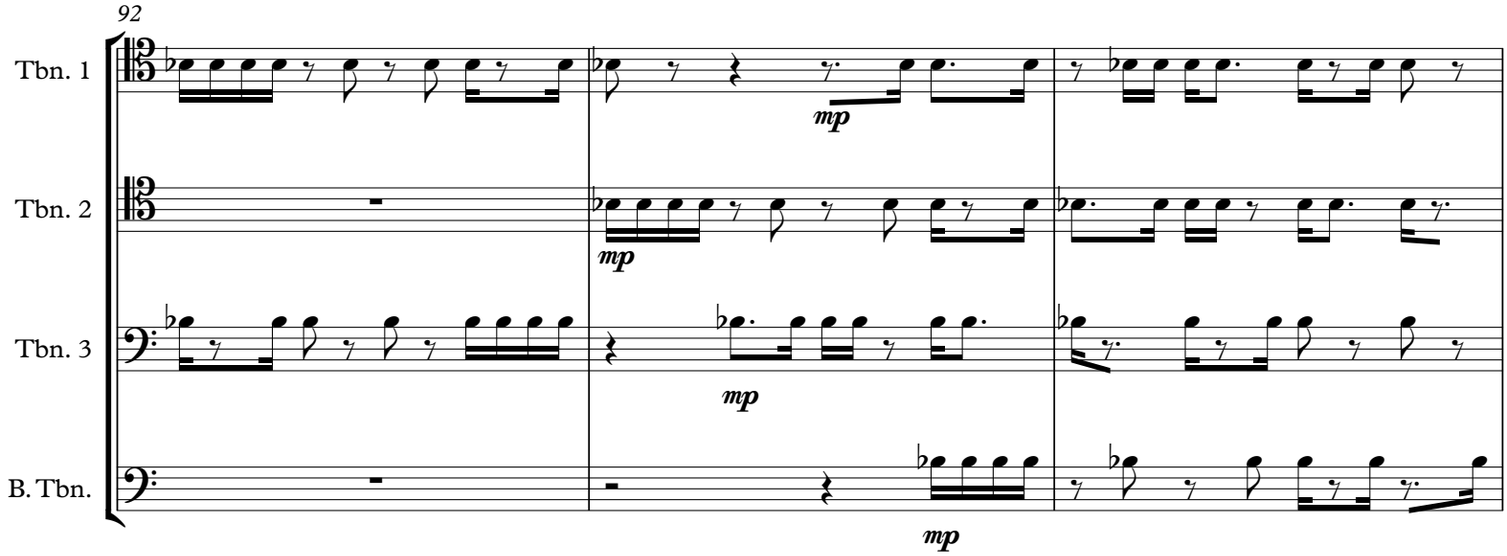
flz.

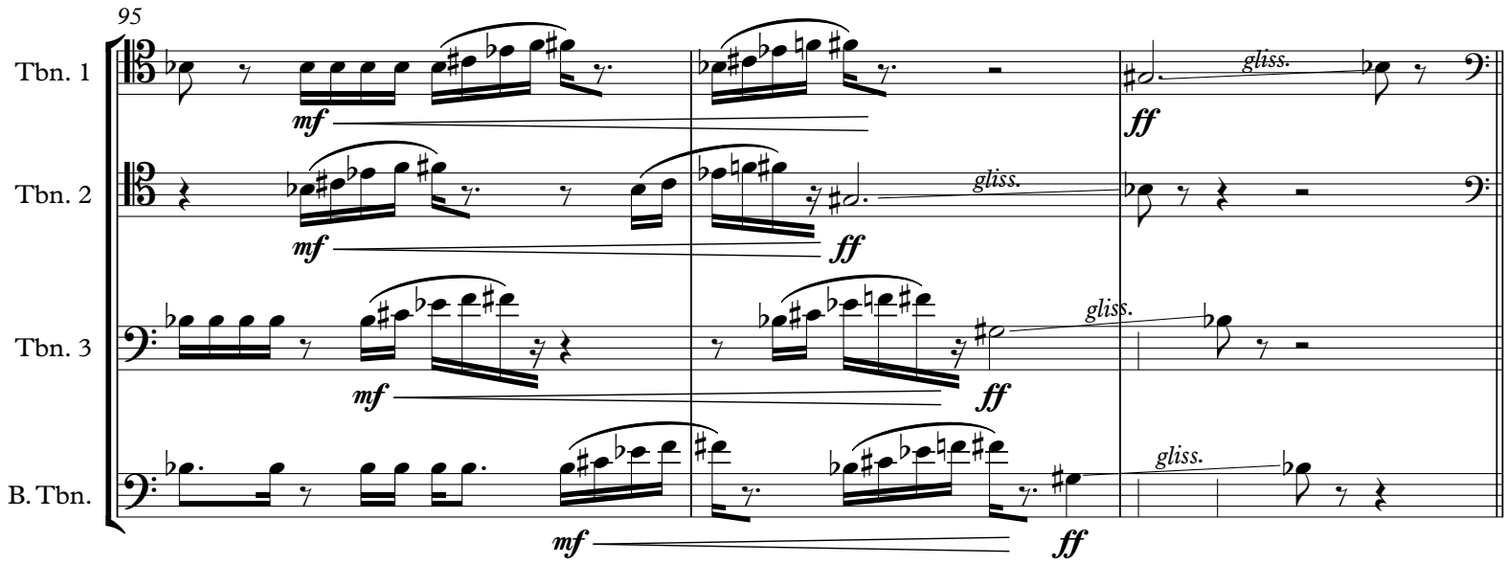
f *p* *f*

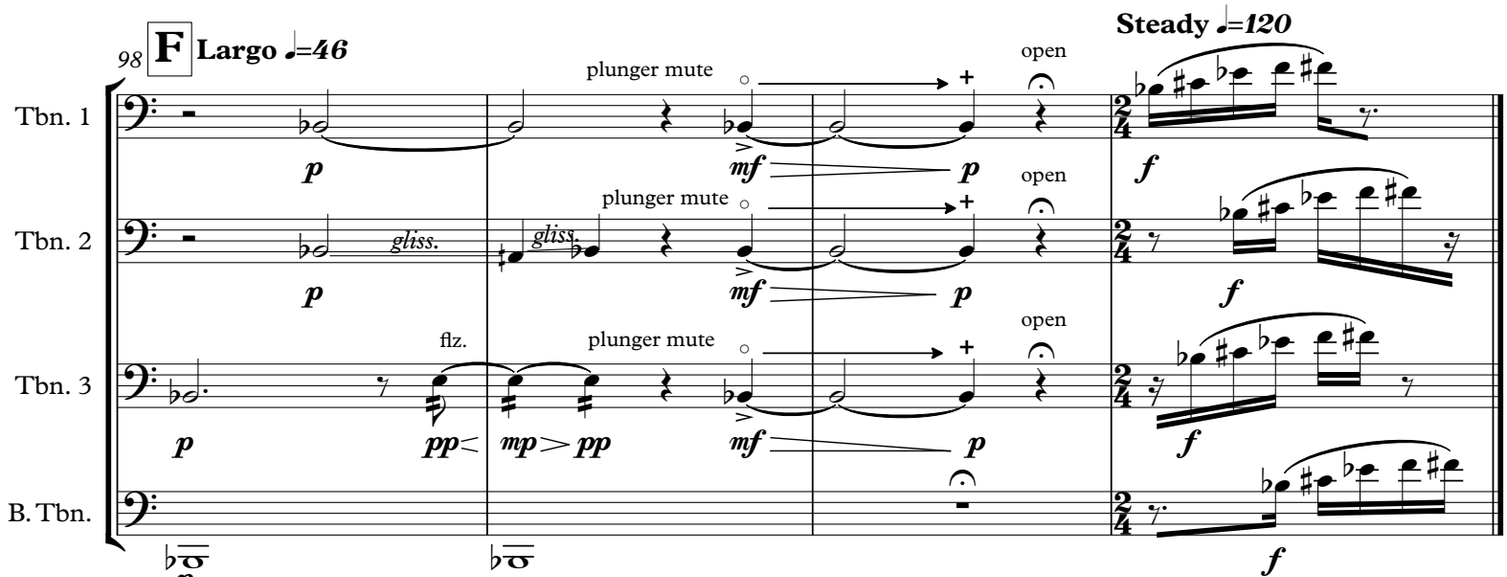
mf *p*

p *f* *p* *f*

mf


92
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
mp


95
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
mf
ff
gliss.


98
F
Largo ♩=46
Steady ♩=120
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
plunger mute
open
flz.
gliss.
p
pp
mp
mf
f

CROSSINGS

For Trombone and Percussion

ELAN HIGUERAS

Programme Notes

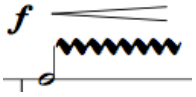
At a crossing, two roads meet. They both come from and lead to different places, and their paths might explore contrasting terrains and landscapes to each other. But, for a moment, those two paths are the same. Likewise, in this piece the trombone, the snare drum and the bass drum, while different in nature, explore the crossing points where the timbral qualities of these instruments meet.

Performance Directions

Percussion:

- Snare and Bass Drum

- The bass drum should be positioned horizontally.



drag the super rub mallet across the bass drum skin creating a lion roar.


Rimshot

- Once the marbles are placed on top of the bass drum, leave them there until the end of the performance.

Trombone:

- When possible, all notes should be played in first position.

- Descending *glissandi* aren't directed to any particular note.


Plunger mute: Transition from open position (o) to close position (+)

CROSSINGS

for Trombone and Percussion

Elan Higueras

Allegro ♩ = *132*

Tenor Trombone

Percussion

mf

5

Tbn.

Perc.

mf

9

Tbn.

Perc.

13

Tbn.

Perc.

f > *p* *f* > *p* *f* > *p*

mf

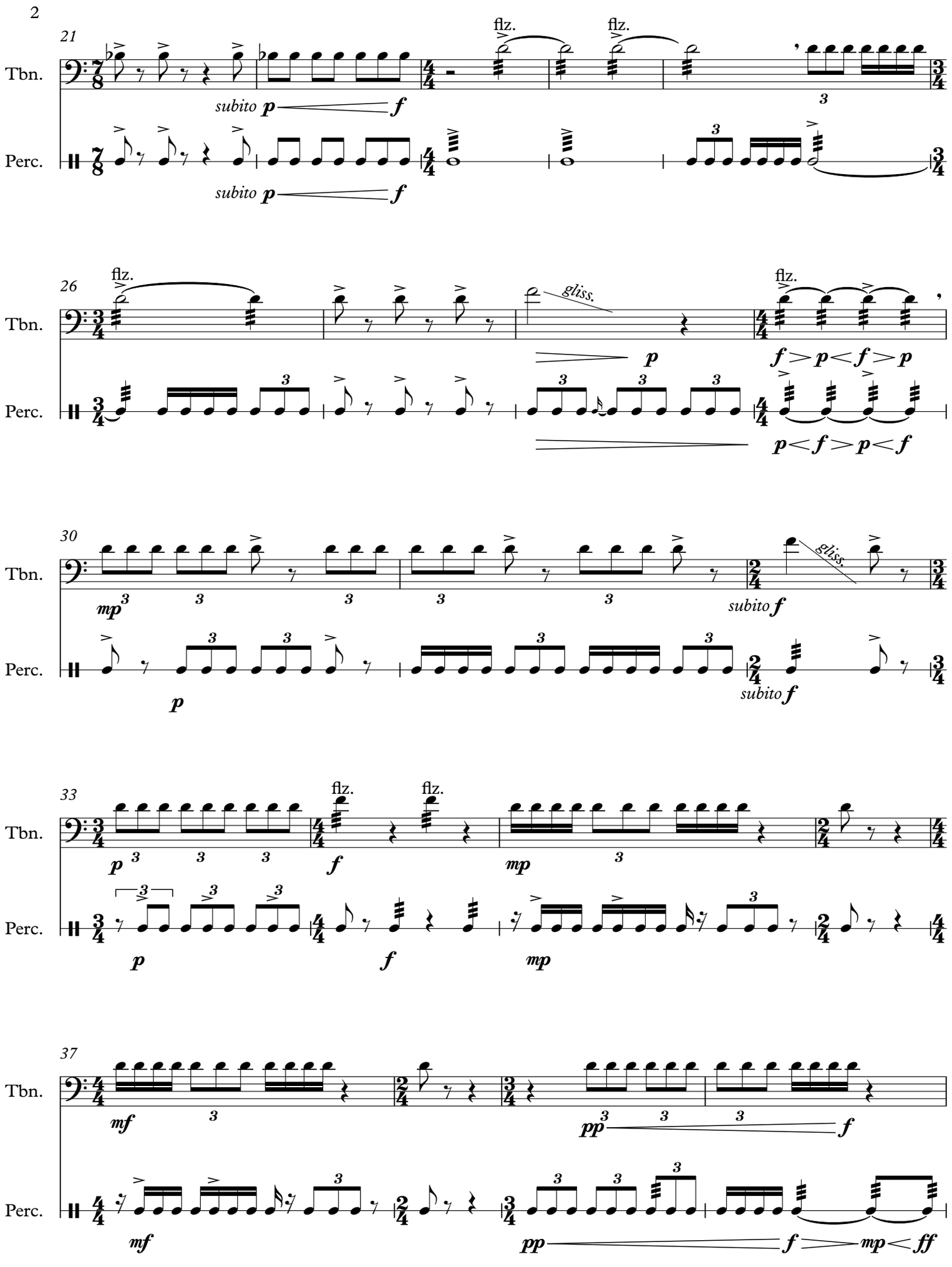
cresc.

cresc.

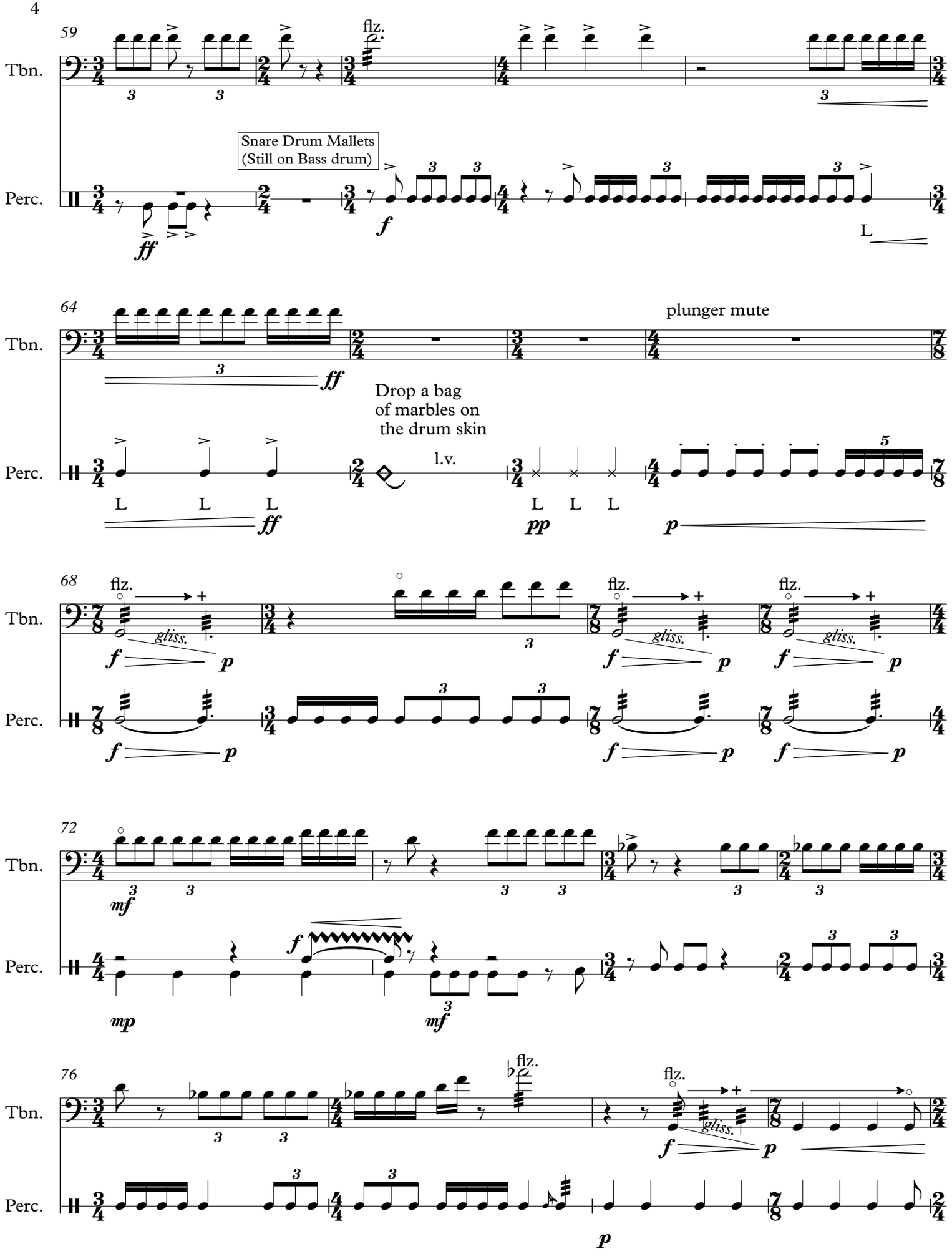
17

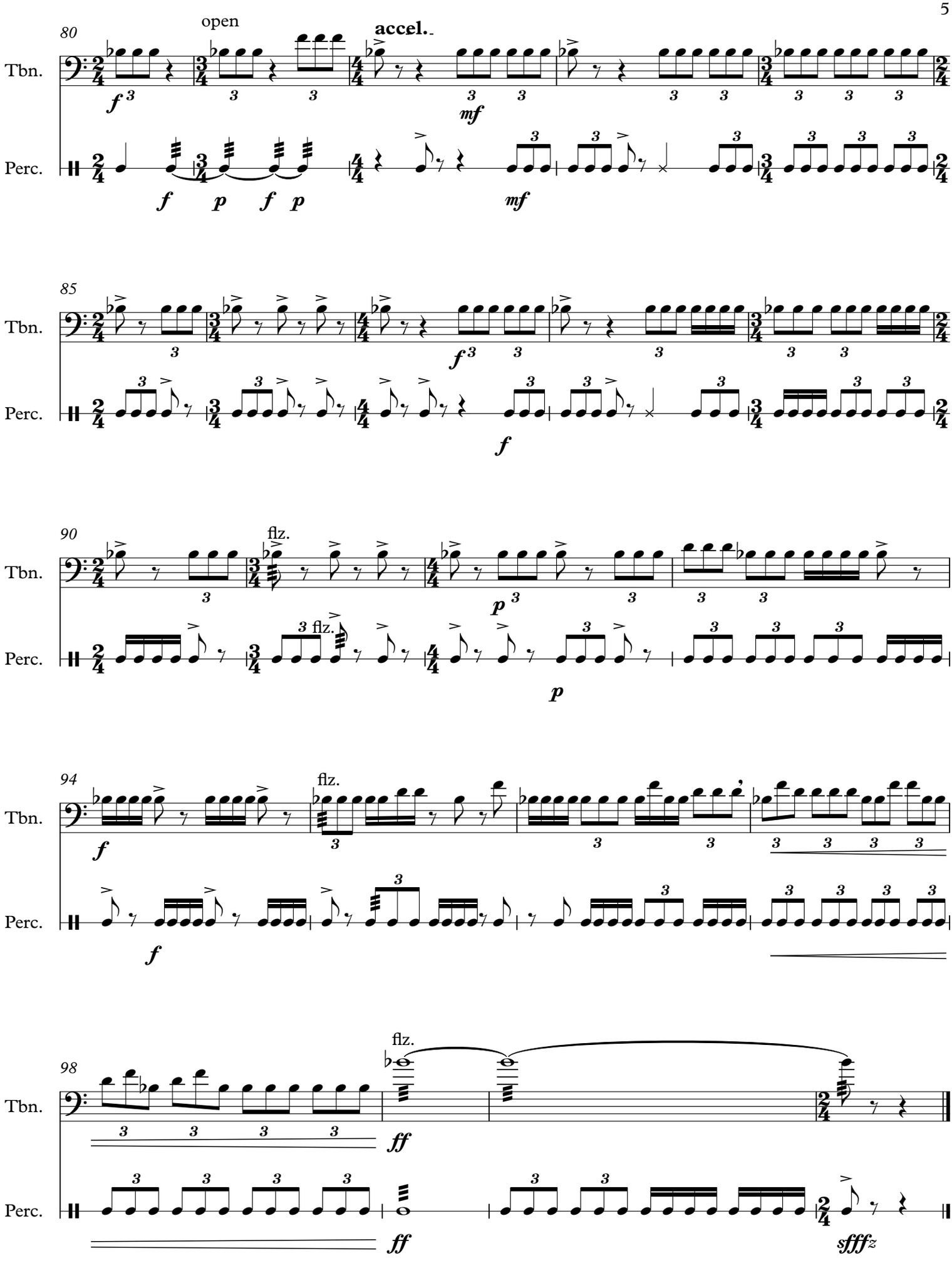
Tbn.

Perc.


21
Tbn.
Perc.
flz.
flz.
subito p
f
26
flz.
gliss.
flz.
p
f > p < f > p
p < f > p < f
30
mp
subito f
gliss.
p
subito f
33
flz.
flz.
p
f
mp
37
mf
pp
f
mf
pp
f > mp < ff


lip trill
41
Slow ♩=72
♪=♪
Tbn.
TO BASS DRUM
Super Rub Mallet
Soft Bass Drum Mallets
Perc.
pp
ff
p
45
Plunger Mute
mp
mf
49
poco accel.
f
pp
54
♩=132
open
sfz


59
Tbn.
flz.
Snare Drum Mallets
(Still on Bass drum)
Perc.
ff
f
L
64
Tbn.
plunger mute
ff
Drop a bag
of marbles on
the drum skin
l.v.
Perc.
L L L
ff
L L L
pp
p
68
Tbn.
flz.
gliss.
f
p
Perc.
72
Tbn.
mf
Perc.
mp
f
mf
76
Tbn.
flz.
gliss.
Perc.
p


80
open
accel.
Tbn.
Perc.
85
90
flz.
94
98
ff
sffz

in f

for solo bassoon

ELAN HIGUERAS

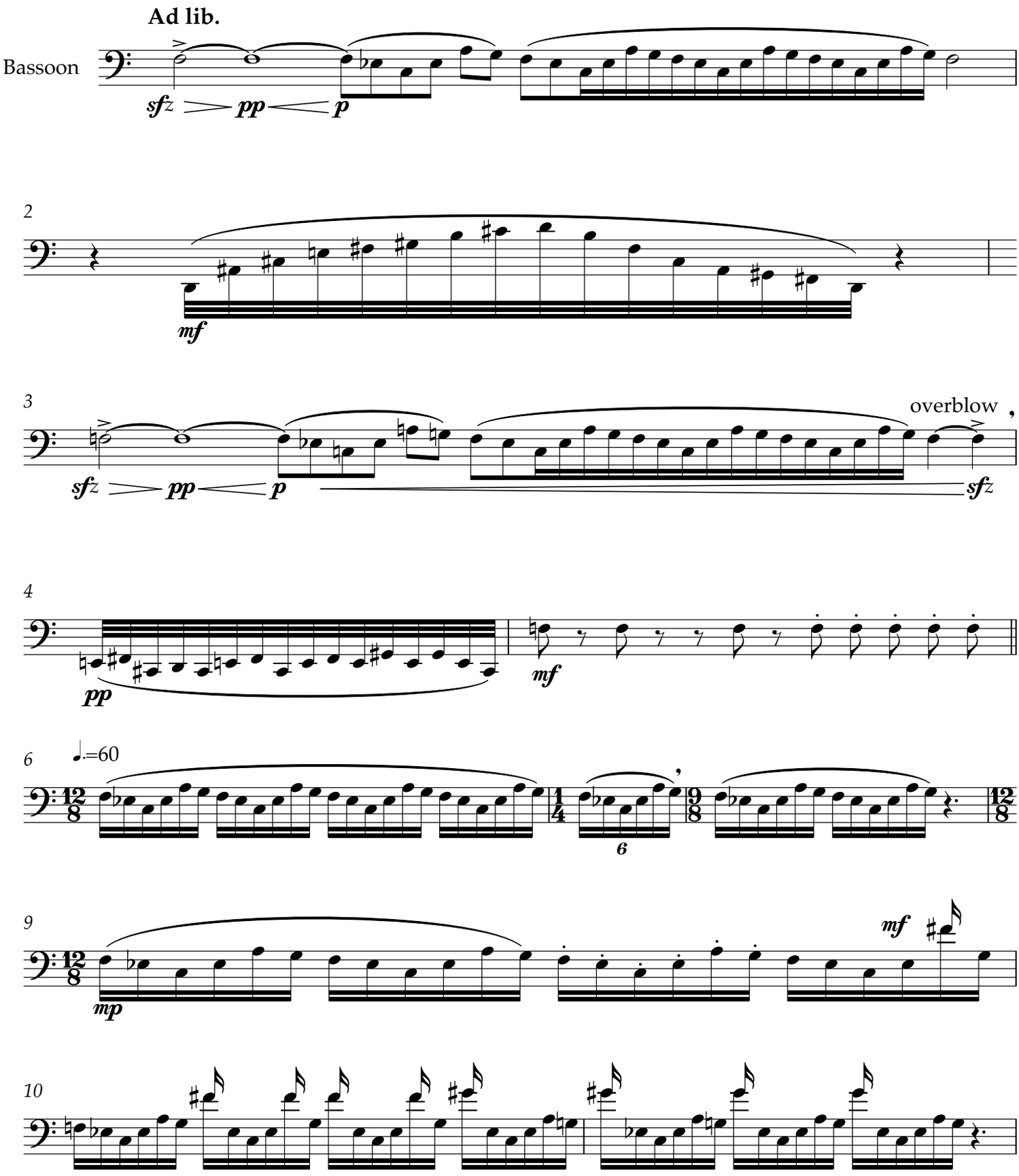
Programme Notes

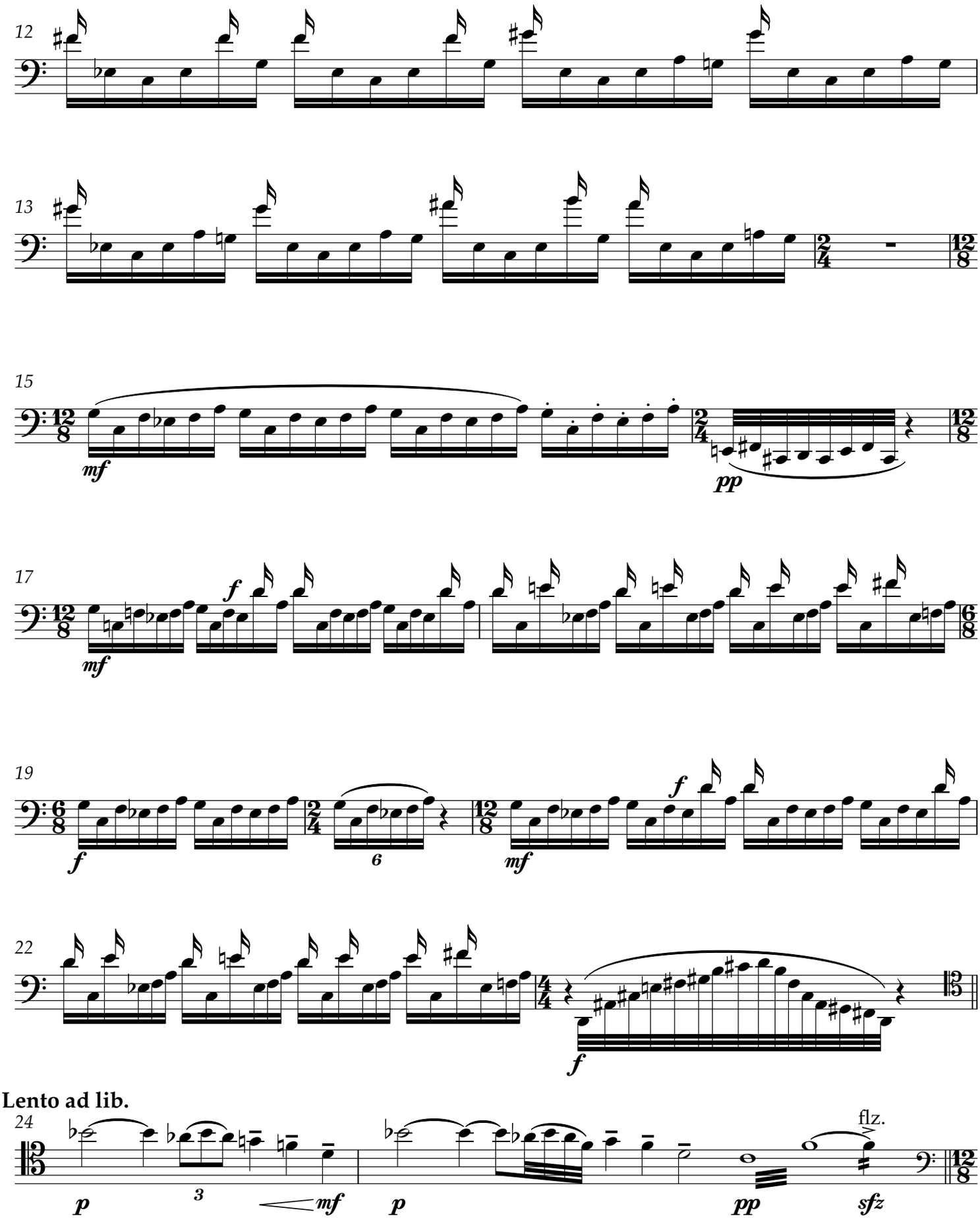
Drawing inspiration from the bassoon's repertoire, from the sonatas and concertos of the Baroque to Stravinsky's *The Rite of Spring, in f* explores the melodic possibilities of the bassoon. In this piece, the performer needs to negotiate the contrast between the expressive ad lib melodies and the purely technical passages, as well as the disparity between the seamless flow of the semiquaver perpetuum mobile and the abrupt motivic changes.

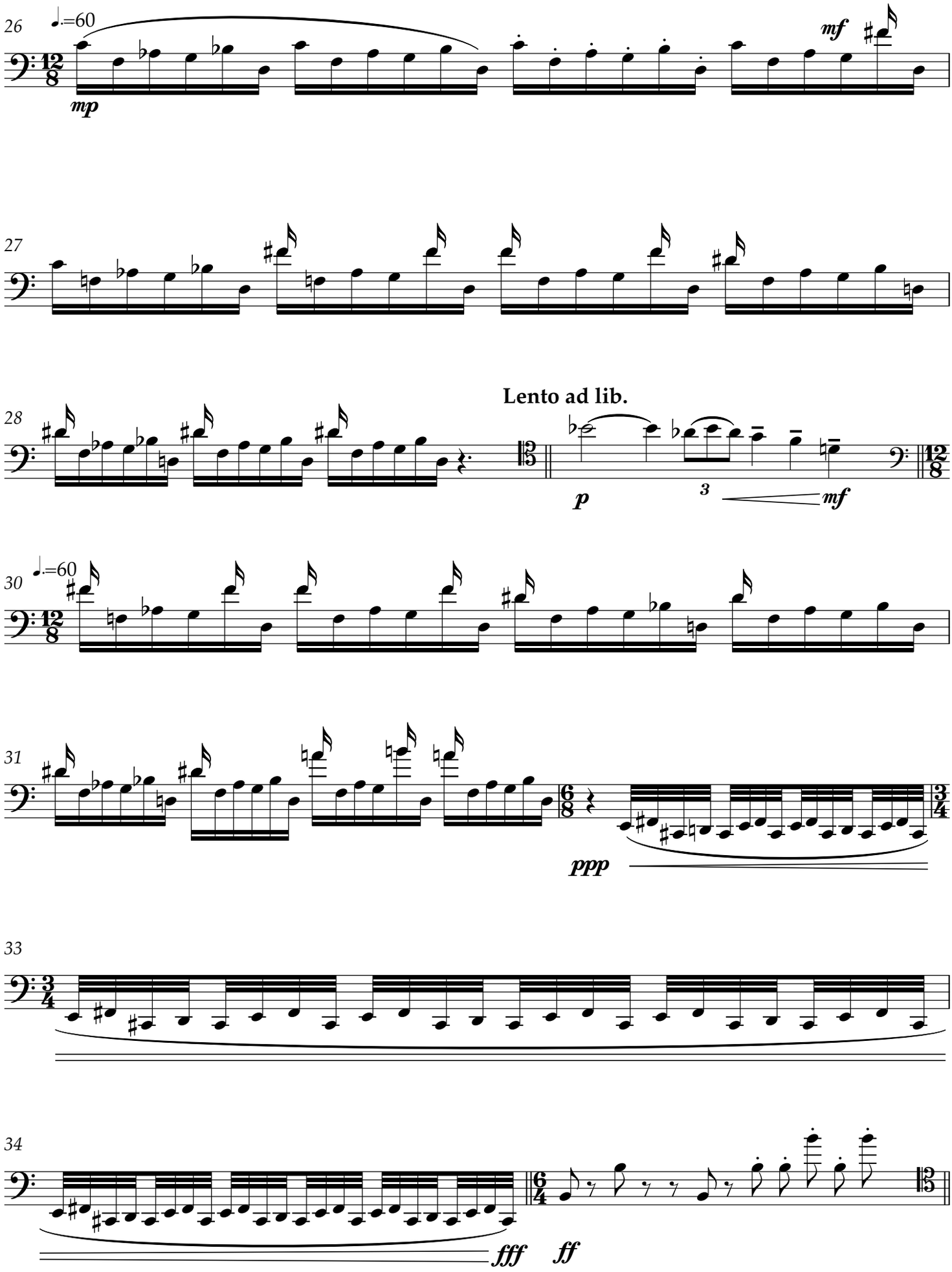
in F

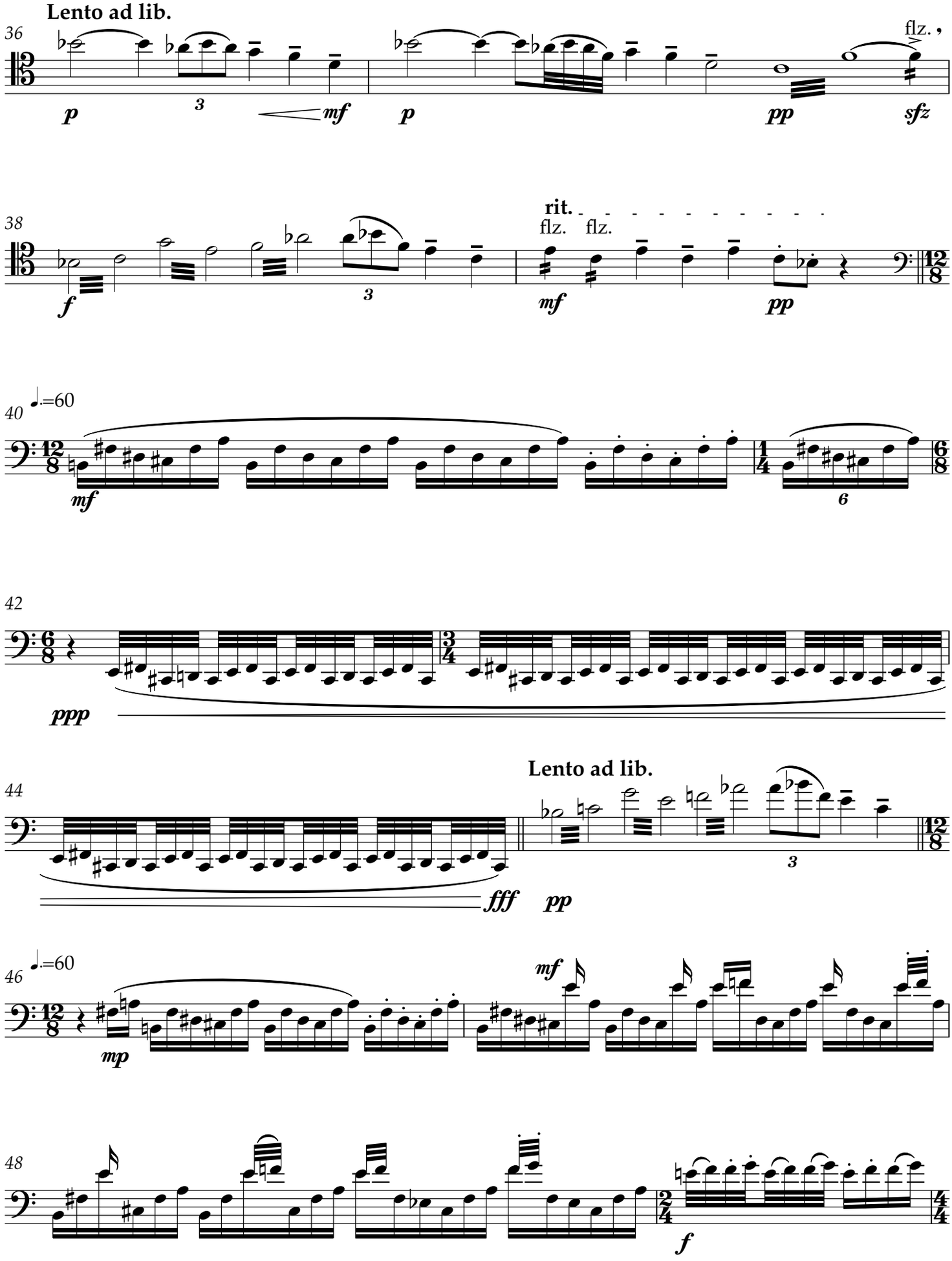
for solo Bassoon

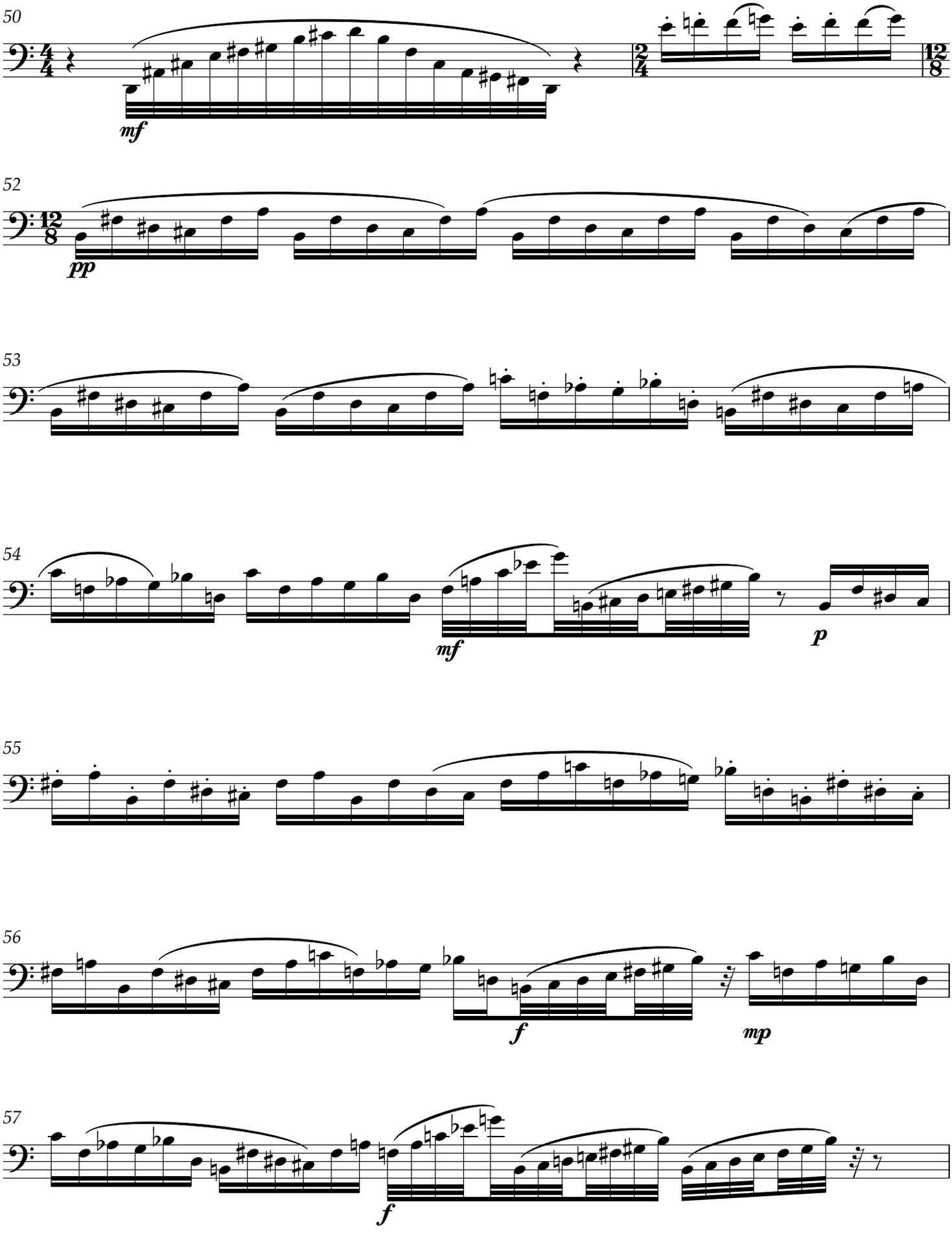
Elan Higueras

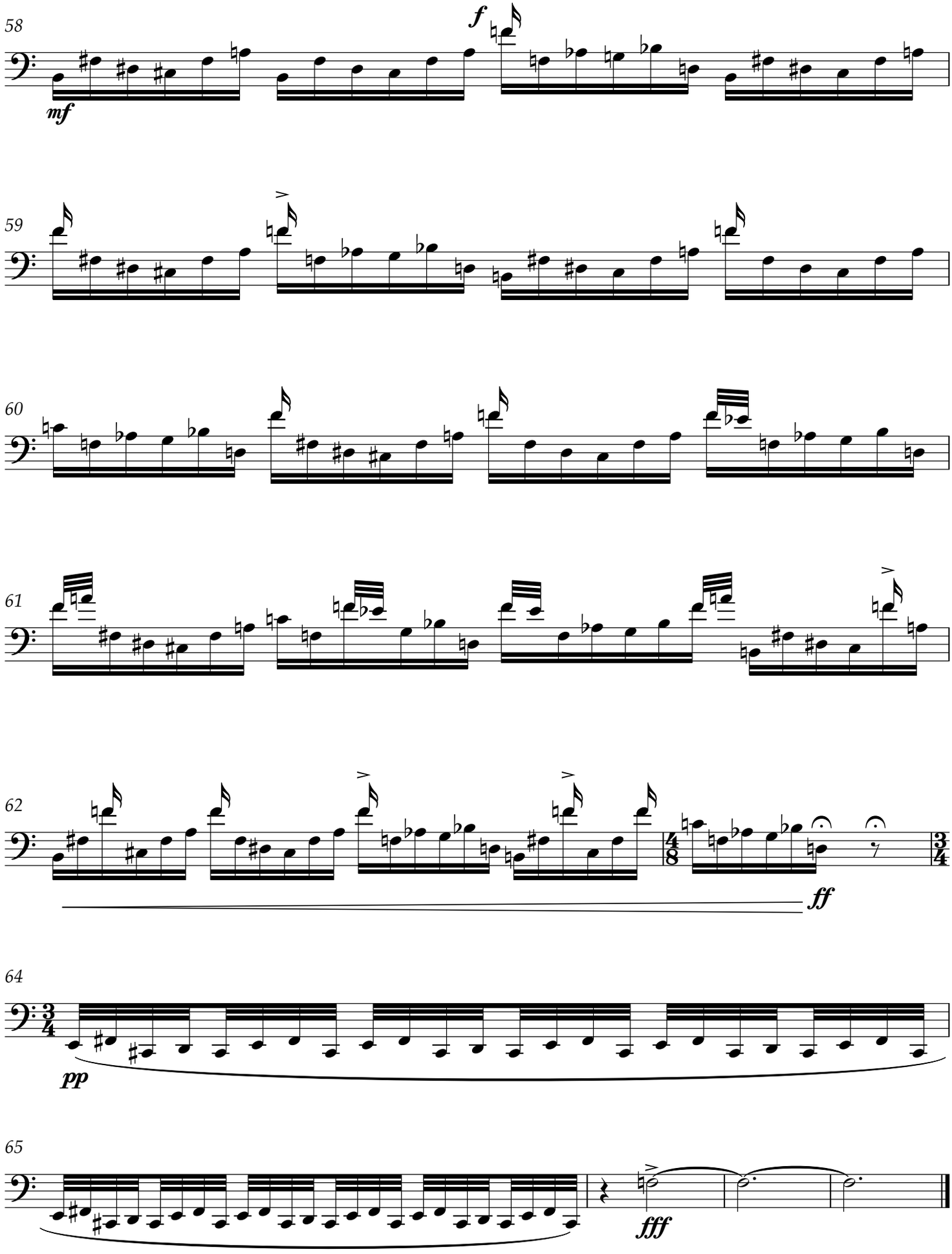



12
13
15
mf
pp
17
mf
f
19
f
6
mf
f
22
f
Lento ad lib.
24
p
3
mf
p
pp
flz.
sfz


26
♩.=60
mp
mf
27
28
Lento ad lib.
p
3
mf
30
♩.=60
31
ppp
33
34
fff
ff


Lento ad lib.
36
p
3
mf
p
pp
flz.
sfz
38
f
3
rit.
flz.
flz.
mf
pp
40
♩.=60
mf
6
42
ppp
44
fff
Lento ad lib.
3
pp
46
♩.=60
mp
mf
48
f


50
mf
52
pp
53
54
mf
p
55
56
f
mp
57
f


58
mf
f
59
60
61
62
ff
64
pp
65
fff

KRESALA

for Symphony Orchestra

Elan Higueras

Programme Notes

Kresala is the motion between earth and sea; everything goes to the sea and calmly comes back. This serenity, this kresala, can be felt everywhere. Even when we leave the coast and venture into the deepest valleys, we can feel the presence of the sea.

Kresala is Basque word that describes the sea salt marks that waves leave in the sand, but it is also the smell and feeling of being close to the sea. In Basque culture, this word has many poetic and symbolic connotations.

"*itsasoaro begira, kresala usain sentituz"*

Instrumentation

Piccolo
Flute 1, 2
Oboe 1, 2, 3
Clarinet in B flat 1, 2
Bass Clarinet in B flat
Bassoon 1, 2, 3

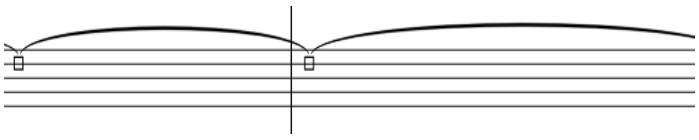
French Horn in F 1, 2, 3, 4
Trumpet in B flat 1, 2, 3
Tenor Trombone 1, 2
Bass Trombone
Tuba

Timpani
Percussion 1: Vibraphone, Triangle, Tubular Bells, Whip, Glockenspiel
Percussion 2: Glockenspiel, Tam-tam, Crash Cymbals, Crotales
Percussion 3: Crotales, Bass Drum, Tam-tam, Vibraphone
Percussion 4: Wind Machine, Wood Blocks, Tubular Bells

Harp
Piano and Celeste

Violins 1a, 1b, 2a, 2b
Viola 1, 2
Violoncellos 1, 2
Double Bass 1, 2

Performance Notes



Rauschen (air noise): Put the finger down for the indicated pitch and slightly mute the string with the rest of the hand. Use light bow pressure. Do not mistake rauschen (square noteheads) with harmonics(diamond noteheads)

SCORE IN C

KRESALA

for Symphony Orchestra

Elan Higueras

Slow ♩ = 52

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Oboe 3
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet in B♭
Bassoon 1
Bassoon 2
Bassoon 3
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trombone 1
Trombone 2
Bass Trombone
Tuba
(F♯.B.C.D♯)
Timpani
Vibraphone
Glockesnpiel
Crotales
Percussion 1
Percussion 2
Percussion 3
Percussion 4
Motor On (slow)
arco (bowing ad lib.)
ppp
Ped.
Wind Machine
(D.C.B. E.F.G.A)
Harp
Piano
Slow ♩ = 52
Violin 1a
Violin 1b
Violin 2a
Violin 2b
Viola 1
Viola 2
Violoncello 1
Violoncello 2
Double Bass 1
Double Bass 2
Rauschen (Air Noise)
II
III
IV
3
5

19

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Vib.
Glock.
Crot.
Perc.
Hp.
Pno.
Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

arco (bowing ad lib.)
sempre l.v.
pp
p
ppp
(Rhythmic clarification Vln. 2a)
(Rhythmic clarification Vln. 2b)

36

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Vib.
Glock.
Crot.
Perc.
Hp.
Pno.
Vln. 1a
Vln. 1b
Vln. 2a.
Vln. 2b.
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

Blowing air
nat.
straight mute
gliss.
Hard Mallets
molto flautando

51

A

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Vib.
Glock.
Crot.
Perc.
Hp.
Pno.
Vln. 1a
Vln. 1b
Vln. 2a.
Vln. 2b.
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

mp p pp gliss. nat. (with mallets) Triangle Wood Blocks Celesta mf

64

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Timp.

Tri.
Glock.
Crot.
W.B.

Hp.

Cel.

Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

76

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Crot.
W.B.
Hp.
Cel.
Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

mf *mp* *p* *ppp* *gliss.* Ped.

84

accel.

B ♩=90

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Timp.

Tri.
Glock.
Crot.
W.B.

p ppp

p ppp

Hp.

gliss. gliss.

Cel.

Piano

Ped. Ped. Ped.

B ♩=90

accel.

sul tasto molto flautando
pp
ord.
mf
(sempre sul tasto)

Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

95

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Crot.
W.B.
Hp.
Pno.
Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

mp
mp
pp
p
mf
tr
Ped.
8va

103

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Crot.
W.B.
Hp.
Pno.
Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

Tubular Bells

109

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Tub. B.
Glock.
Crot.
W.B.
Hp.
Pno.
Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

nat.

115

C

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Tub. B.
Perc.
Perc.
W.B.
Hp.
Pno.

C

Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

Tam-Tam
Bass Drum

122

D

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
B. D.
W.B.
Hp.
Pno.
Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

(F♯.B.C♯.D♯)

Triangle

Crash Cymbals

Whip

D

sul pont.

sempre snap pizz.

gliss.

129

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
B. D.
W.B.
Hp.
Pno.
Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

Triangle
Whip
gliss.
nat.
sul pont.
sub. p
snap pizz.

137

E

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
B. D.
W.B.
Hp.
Pno.
Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

E

144

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
B. D.
W.B.
Hp.
Pno.
Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

(G.C♯.D♯.F)

(D♯.C♯.B. E♯.F♯.G♯.A♯)

sul pont.

sempre snap pizz.

150

F

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
B. D.
W.B.
Hp.
Pno.
Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

Glockenspiel
Crotales
Tubular Bells
(D.C.B. E.F.G.A)

159

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Crot.
B. D.
Tub. B.
Hp.
Pno.
Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

pp *mp*
pp *mp*
pp *mp*
tr
pp *f* *ff*
Ped.
p *mf*
III IV
p *mf*
p < *mf* > *pp*

168

G

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Crot.
B. D.
Tub. B.
Hp.
Pno.
Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

pp mp mf p f tr gliss. Ped.

176

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Crot.
Perc.
Tub. B.
Hp.
Pno.
Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

Tam-tam

183

H

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Crot.
Perc.
Vibraphone
Tub. B.
Hp.
Pno.
Ped.
Ped.
H
Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

192

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Crot.
Vib.
Tub. B.
Hp.
Pno.
Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

198

I

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Crot.
Vib.
Tub. B.
Hp.
Pno.
Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

p *mf*

Rauschen (Air Noise)

pp

203

rit.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Crot.
Vib.
Tub. B.
Hp.
Pno.
Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Db. 1
Db. 2

Rauschen (Air Noise)

Rauschen (Air Noise)

rit.